

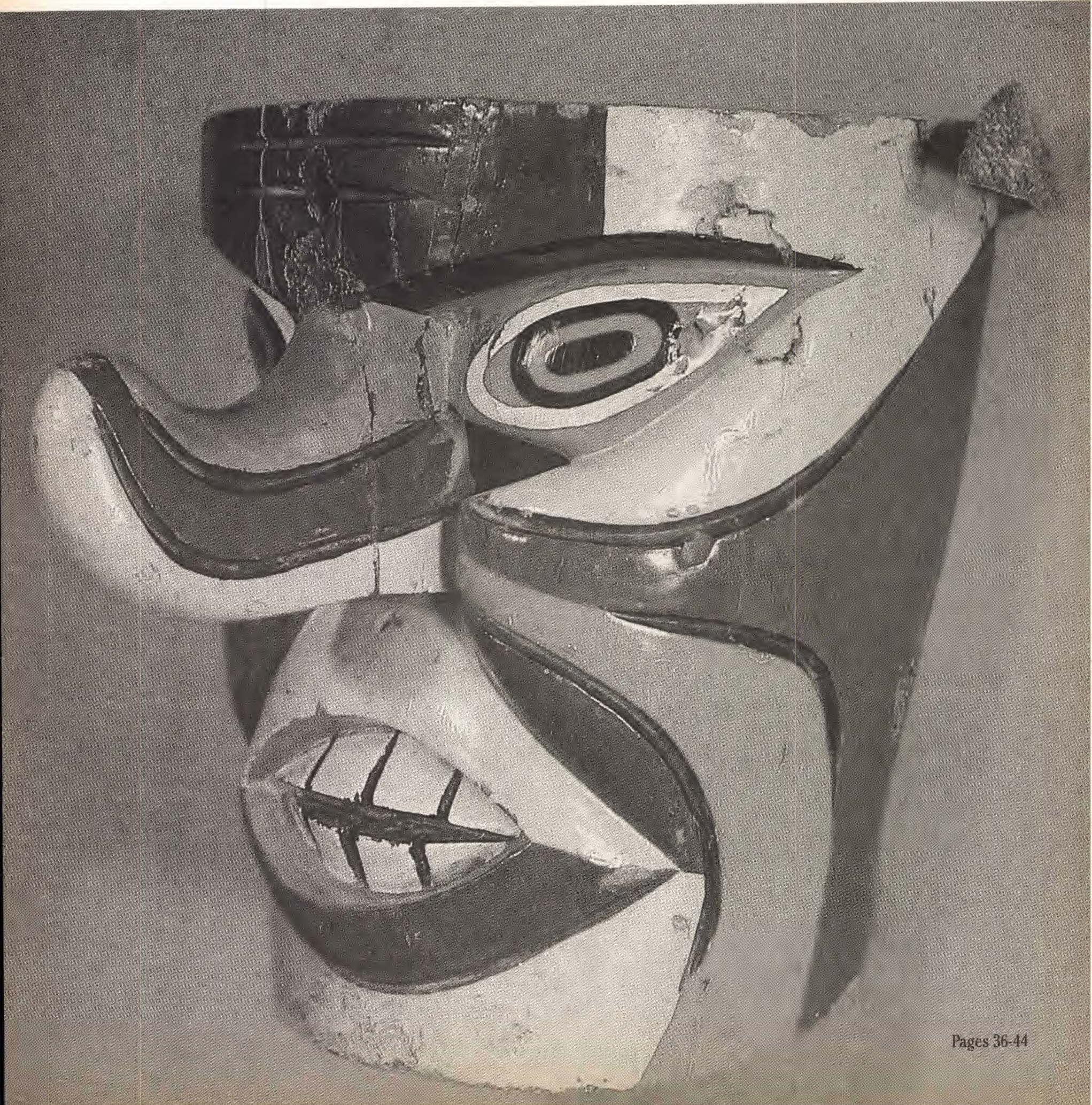
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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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This issue of U&Lc was mailed to 210,000 readers: 172,000 in the United States and Canada, and 38,000 abroad. It will be read by over 700,000 people.

Thoughts "The way to simplicity is hard labor, but it must never seem like hard labor."

"There are three kinds of memory: visual, aural, and memory of the fingers. Mine was visual and performed best while playing, when I would actually see the printed music and turn the pages in my mind."

"I was determined not to marry. My long experience with women proved to me that a lover has the advantage; he shows himself to the object of his love in the best light and only at moments chosen by himself. He need stay with her neither too long nor too little; his courtship can remain fresh, he sends her flowers at the right time. He succeeds by being discreet, and, whenever the right moment comes, passionate."

"Now look at the fate of a husband. He is always around even if she wants to see less of him. Or else he is never home when she needs him most. Perhaps he snores at night, or looks tired and disheveled in the morning, or has bad bathroom manners. He has to share with her her worries, make her share his own; they have to discuss money matters, the cost of living, children, servants, etc. I see love and married life in this way." Arthur Rubinstein, MY MANY YEARS

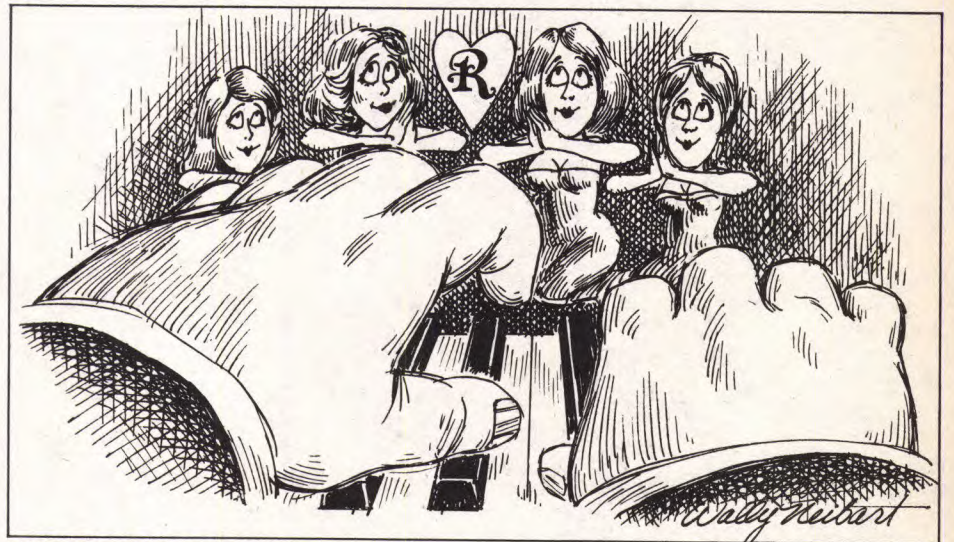


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Dialectic and Design

Dialectic is a process of change whereby an entity (thesis) is transformed into its opposite (antithesis) and preserved and extended by a blending of thesis and antithesis into a higher form, synthesis.

This Hegelian concept applies to all of life—to politics and to economics to law and to ethics, to science and religion, and to art.

Some of the current shock being encountered by artists and designers is nothing more than dialectic at work. In our dynamic society, periods of harmony, tranquil periods when dialectic clash is muted, are static pauses, periods of little change or growth.

Dramatic evidence of dialectic forces in graphic design is in the effects of bits and bytes, electronic pens and lasers, hardware and software, upon art and design, creativity and productivity, talent and thinking.

Struggle, history and Hegel tell us, is the law of growth. Change is the cardinal principle of life. Nothing great in life is accomplished without passion. The great artists and designers of tomorrow will be those who can passionately embrace both the thesis of personal creativity and the antithesis of computer-enhanced tools to reach new and higher esthetic levels; a new synthesis that in turn will be a thesis to another generation and the platform for the next round in the dialectical evolution of esthetics.

Lionel Kalish Doll's Head, Yellow Vase, 1981. Oil on canvas. 28x32." Courtesy: Galerie Brusberg, Berlin.



THE KALISHIES

A story of life imitating art... and art that imitates no one



Muriel Kalish Nude With Boston Terrier, 1983. Oil on canvas. 40x48."

Lionel Kalish, the illustrator, is familiar to people in the graphic arts, and his work has appeared frequently in issues of *U&Lc*. Now we thought it would be interesting for our readers to become acquainted with Lionel Kalish, the painter, and his wife Muriel, who also paints—and to know the romantic story of their careers.

In the wonderful American fantasy movies of the '30s and '40s, there was always an obligatory magical moment when the fortunes of the hero and/or heroine were precipitously turned around. The awkward, diffident shipping clerk is discovered to be a genius playwright, with a prize-winning script in his back pocket. The prim, conscientious secretary, flings off her horn-rimmed glasses and proves she can sing, dance and act without ever having had a lesson in her life. They join forces, produce a hit show, marry and live happily ever after.

The sequence of the Kalishes' discovery of each other and ensuing romance may not follow those movie scripts to the letter, but for real life charm and drama, their story is hard to beat. Lionel and Muriel were both employed in the same advertising agency; he as a staff artist, she as a secretary. Muriel, recognizing Lionel's singular skills, suggested they could improve their lot by striking out on their own, with Lionel as a freelance illustrator, and she as his agent. Needless to say, their commercial venture prospered, and Lionel, who had extensive training in all aspects of visual arts in high school and at Cooper Union, continued to work and develop as a serious painter, in his free time.

The story of Muriel's emergence as a painter is even more the stuff that campy movie scripts are made of. "I hate to sound mystical," she said, but proceeded to tell her story in the most matter-of-fact tone. She had never had a drawing or painting lesson in her life. But one day, while sitting at her desk in their office, a picture flashed into her mind. She picked up a handy pencil and paper and, following her vision, set it down to the best of her ability, which she confessed was quite clumsy. Her next move would have been to heave the drawing into the waste basket, but at that magical moment, Lionel happened by. He noticed the drawing and told her to keep it. He even went so far as to suggest she add color. Protesting that she knew zilch about color—not even how and where to apply it—he simply loaned her some watercolors and brushes and advised her to do "whatever comes to mind."

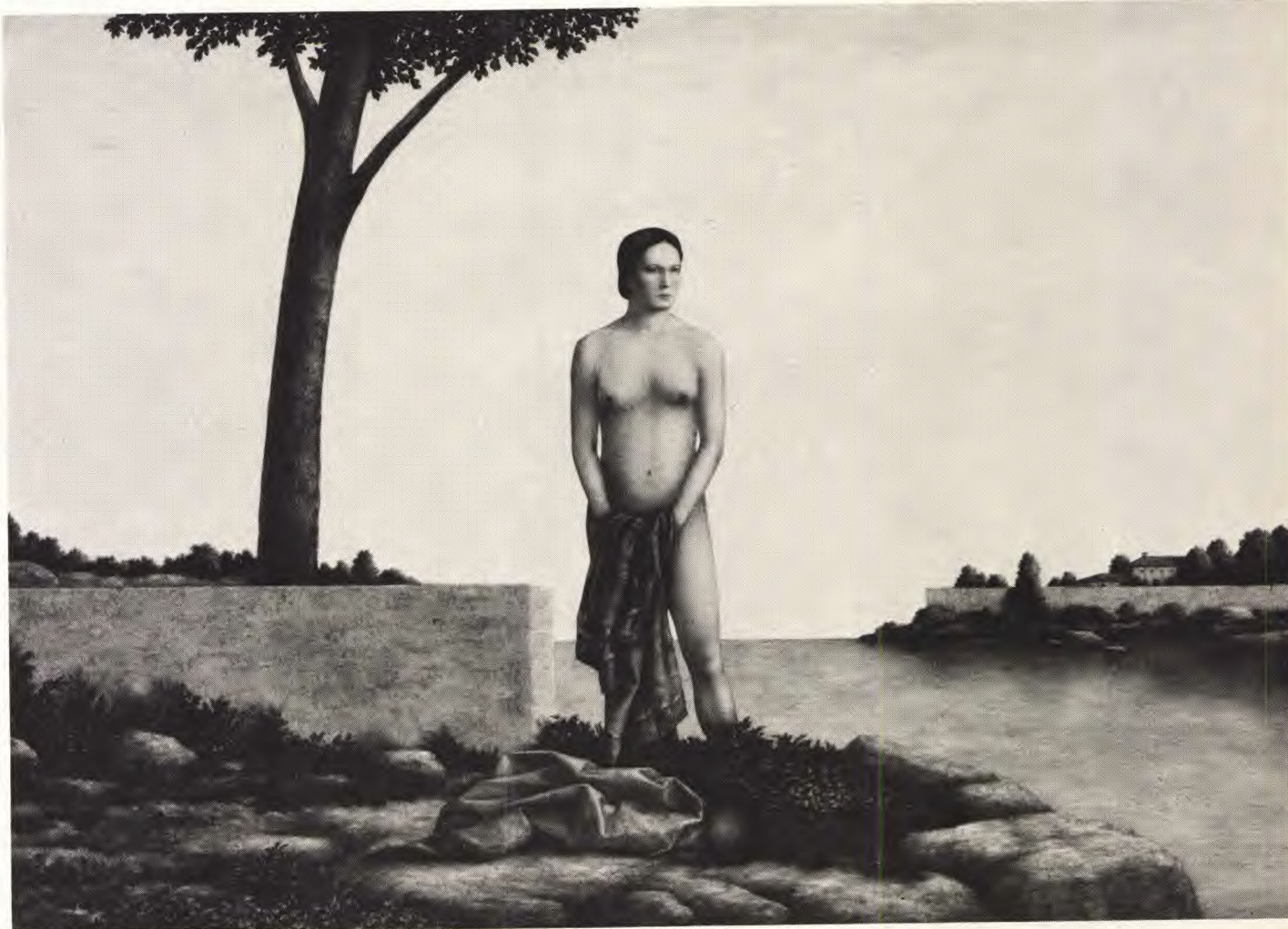
Those words were the first, last, and best piece of guidance Lionel has given Muriel (with regard to painting, that is) in their lives. She has been following that advice ever since—painting *what comes to mind*. Every image she has ever set down on canvas has come out of a dream, a vision or some inner direction—even voices, she concedes. Her early works were innocent and awkward. She simply didn't enjoy the primitive quality that more worldly-wise, cunning people might not so easily satisfied. The noses she drew were two straight lines with dots for nostrils; knees were just lumps

stuck on legs; human and animal forms were flat and undimensional. She wanted things to look better and more correct, and rather than setting off for art classes, she proceeded to study the masters on her own. Even her taste in mentors showed she was no innocent. She studied Memling, Holbein, Rembrandt, and the like, for guidance. Her current work demonstrates that she learned her lessons well. Her figures are exquisitely modeled; her

botanical and animal forms are explicit and convincing, and her architectural details are all in correct perspective. But it is the sum total of her paintings—the strange juxtapositions of objects, the sublime light and the mysterious plots of her pictures that make them haunting and inexplicably important. She has no patience with people who try to explain or want her to explain her pictures and their symbolism. "I don't want to be understood... paintings are

to be seen and felt emotionally, and words don't make them better or worse. Only your eyes tell you the truth..." Such statements sum up Muriel's philosophy and motivation.

When you see Lionel's and Muriel's paintings side-by-side, it is almost impossible to believe that they work independently. (Muriel's figures could sit convincingly in Lionel's landscapes.) But Lionel assures us that they do not even share a studio in the house, but



Lionel Kalish *Nude On Rocky Shore*, 1981. Oil on canvas. 34x46." Courtesy: Galerie Brusberg, Berlin.



Muriel Kalish *Two Sisters*, 1982. Oil on canvas. 34x46."

work in separate rooms. He deliberately avoids commenting or critiquing her work, even though it seems they work out of the same esthetic sensibility. Although they follow no leaders or fashionable school of painting, he admits they were both struck by the landscape of Italy when they visited there, and their work has a decided European flavor. Lionel's feels Italian... Renaissance... and has the look of twilight. Muriel's feels more like early Flemish

...and the time seems like daybreak.

While Muriel's visions are strictly from inside her head, Lionel's are re-created memories of places and things. His houses have no addresses, his islands have no latitudes and longitudes, his roads have no route numbers, but they give us, nevertheless, a convincing sense of place. His lonely figures and still life arrangements are filled with the silence of centuries and with mysterious importance.



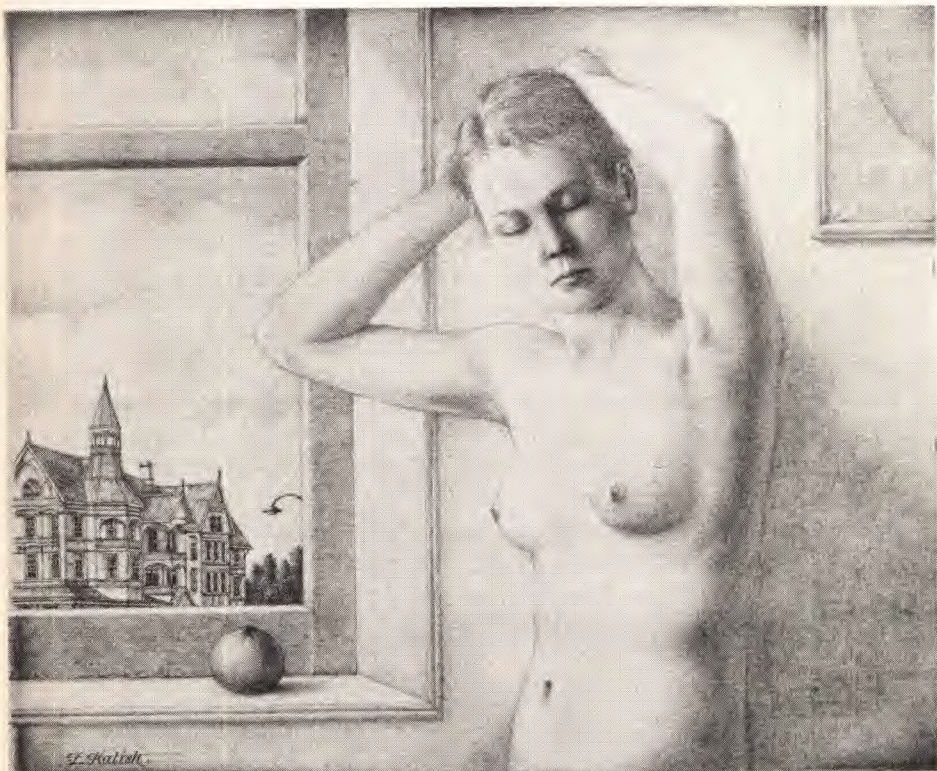
Muriel Kalish *Nude In Dressing Room With Boston Terrier*, 1982. Oil on canvas. 35x45."



Muriel Kalish *Still Life With Moon*, 1983. Oil on canvas. 24x32."



Muriel Kalish *The Dog*, 1983. Oil on canvas. 34x46."



Lionel Kalish Nude Fixing Hair, 1981. Pencil drawing. 10½x12½." Courtesy: Galerie Brusberg, Berlin.



Lionel Kalish Young Juggler Rehearsing, 1981. Oil on canvas. 24x26." Courtesy: ACA Galleries, New York.



Lionel Kalish The Ring Juggler, 1982. Oil on canvas. 20x22." Courtesy: Galerie Brusberg, Berlin.

Although their work has this poetic, enigmatic quality, there is nothing mystical about the way they work. They put in long hours each day in their studios. They have not too much social life, according to Lionel, because, as everyone knows, art is long and time is fleeting. But when they do come out for air, a friend who lives in their neighborhood, has observed that they walk hand-in-hand, in deep, animated conversation, like two young people

who have just discovered each other and have much to share. The fact that they have shared their lives for a quarter of a century has apparently not diminished their enthusiasm for either their work or each other. Which is a lovely state of things. **Marion Muller**



Lionel Kalish is represented in New York City by the ACA Gallery. Muriel and Lionel are both represented by the Galerie Brusberg, in Hannover.



Lionel Kalish Dress Form In Green Room, 1980. Oil on canvas. 26x30." Courtesy: Galerie Brusberg, Berlin.



Lionel Kalish Study for Jack-In-The-Box And Doll's Head, 1981. Pencil Drawing. 11½x13." Courtesy: Galerie Brusberg, Berlin.

Without ever laying eyes on him, you have to love Murray Tinkelman for his disarming honesty...for his wit...and for his exuberance. It all comes out in his work.

By his own admission, he is, and always has been, mechanically illiterate – terrified and intimidated by blueprints and analytic drawings of machinery. Right off the bat (unless you're a mechanical engineer) you feel a kinship with the man. But Tinkelman is no coward. He doesn't run from what he fears. Leaving torques, axles, pistons and valves to those better equipped to handle them, he concen-

trates on the visual delights of technological graphics. Even as a child, he reports, he was mesmerized by the intricate, exquisite steel engravings of complicated machinery found in dictionaries and encyclopedias. And that is the clue to Tinkelman's style of illustration.

For the most part, he is an illustrator of science fiction paperbacks. In his work, he es-

chews the rational...the here-and-now...and embraces the fantasy world. In his private time, he creates his fantastic *mechanimals* in meticulously rendered detail. Although the technology is strictly Mickey Mouse, invested with Tinkelman's precise drawing, they have compelling authority.

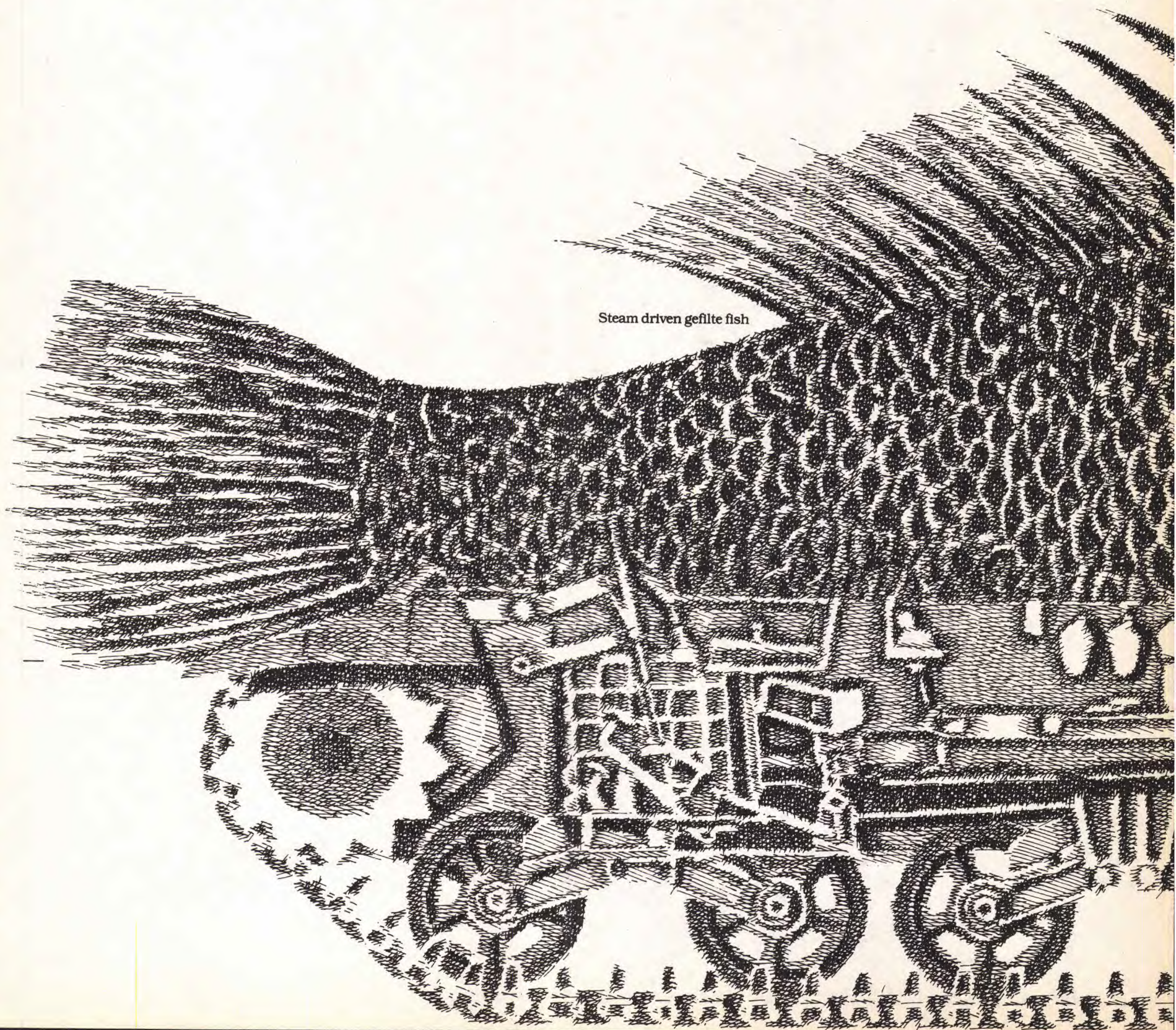
This is Murray Tinkelman's second appearance with *mechanimals* in U&Ic. With regard to his return, Tinkelman confessed that some well-meaning friends advised him to forget his *mechanimals* (already a successful stunt) and explore new terrain. Fortunately for us, he didn't feel ready to abandon

his beloved creations, and he has provided us with this new album – descendants of *mechanimals 1* – including a cycle steered chicken and a steam driven gefilte fish.

Aside from his major career as an illustrator and teacher (he has been teaching Illustration at Syracuse University for four years) there is yet another side to Tinkelman. He is also a photographer and illustrator of Western themes. Recently, the Peekskill Museum and the White Plains Museum Gallery, both in Westchester County, N.Y., honored him with a one-man show of his photographs. Attentive readers may

(THE
RETURN
OF
TINKELMAN)

MECHANIMALS, II



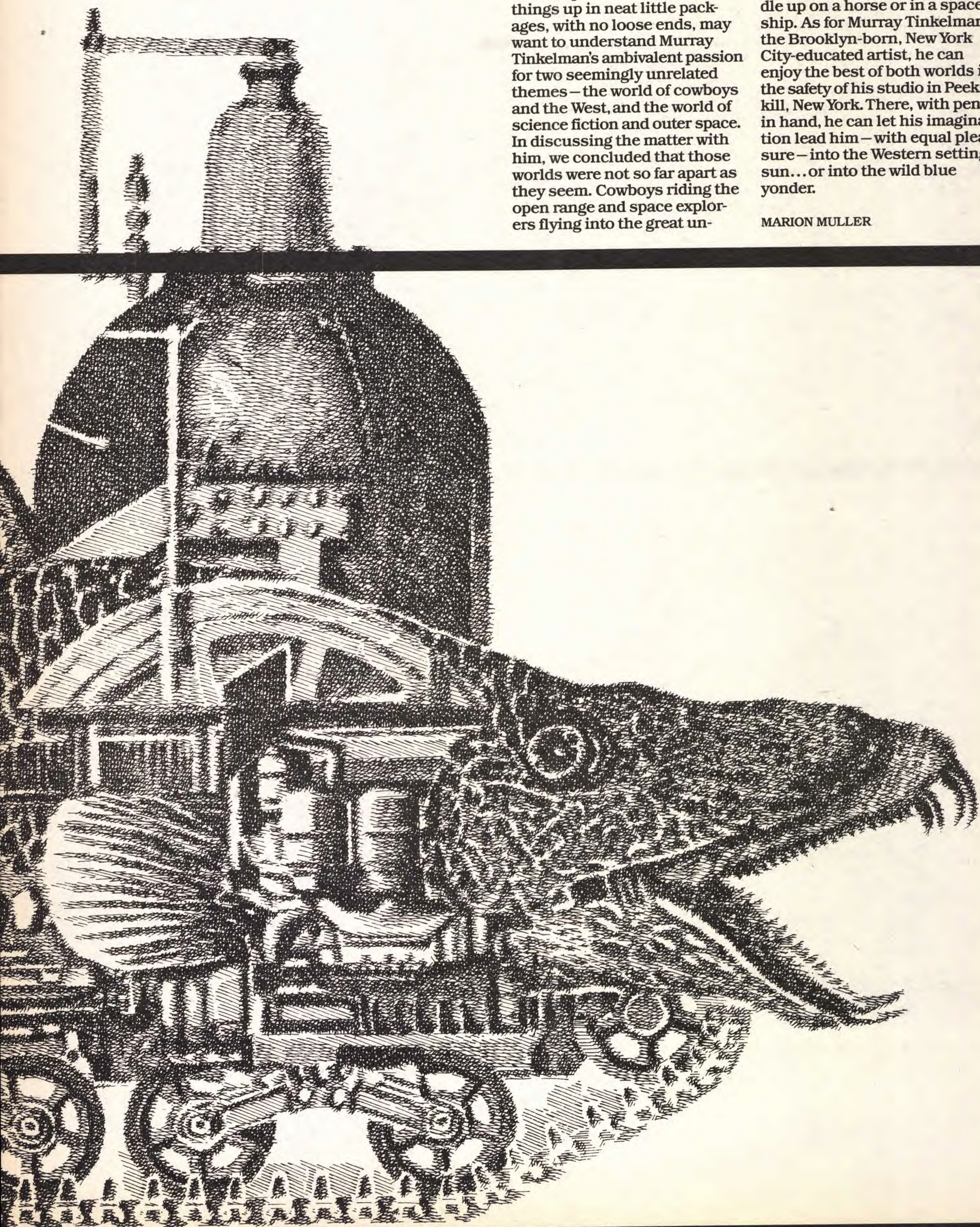
Steam driven gefilte fish

also recall his copiously illustrated story about rodeo riders, "Wild, Wild East," which appeared in U&Ic in September, 1981.

People who like to tie things up in neat little packages, with no loose ends, may want to understand Murray Tinkelman's ambivalent passion for two seemingly unrelated themes — the world of cowboys and the West, and the world of science fiction and outer space. In discussing the matter with him, we concluded that those worlds were not so far apart as they seem. Cowboys riding the open range and space explorers flying into the great un-

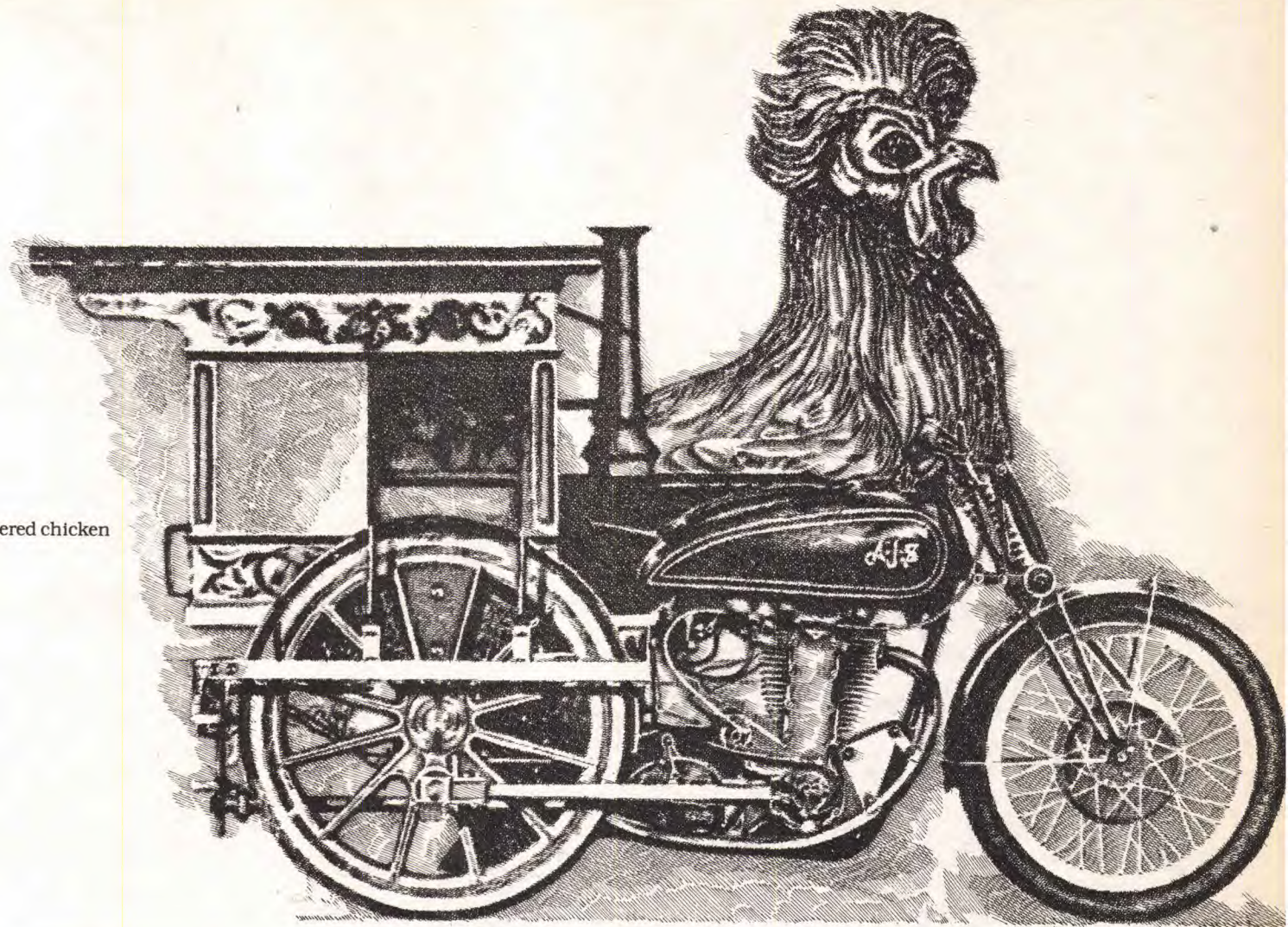
known are both frontiersmen, lured by the seductive thrill of danger, thrusting themselves into unpredictable adventures. They're parallel experiences for macho types, whether they saddle up on a horse or in a space ship. As for Murray Tinkelman, the Brooklyn-born, New York City-educated artist, he can enjoy the best of both worlds in the safety of his studio in Peekskill, New York. There, with pen in hand, he can let his imagination lead him — with equal pleasure — into the Western setting sun... or into the wild blue yonder.

MARION MULLER

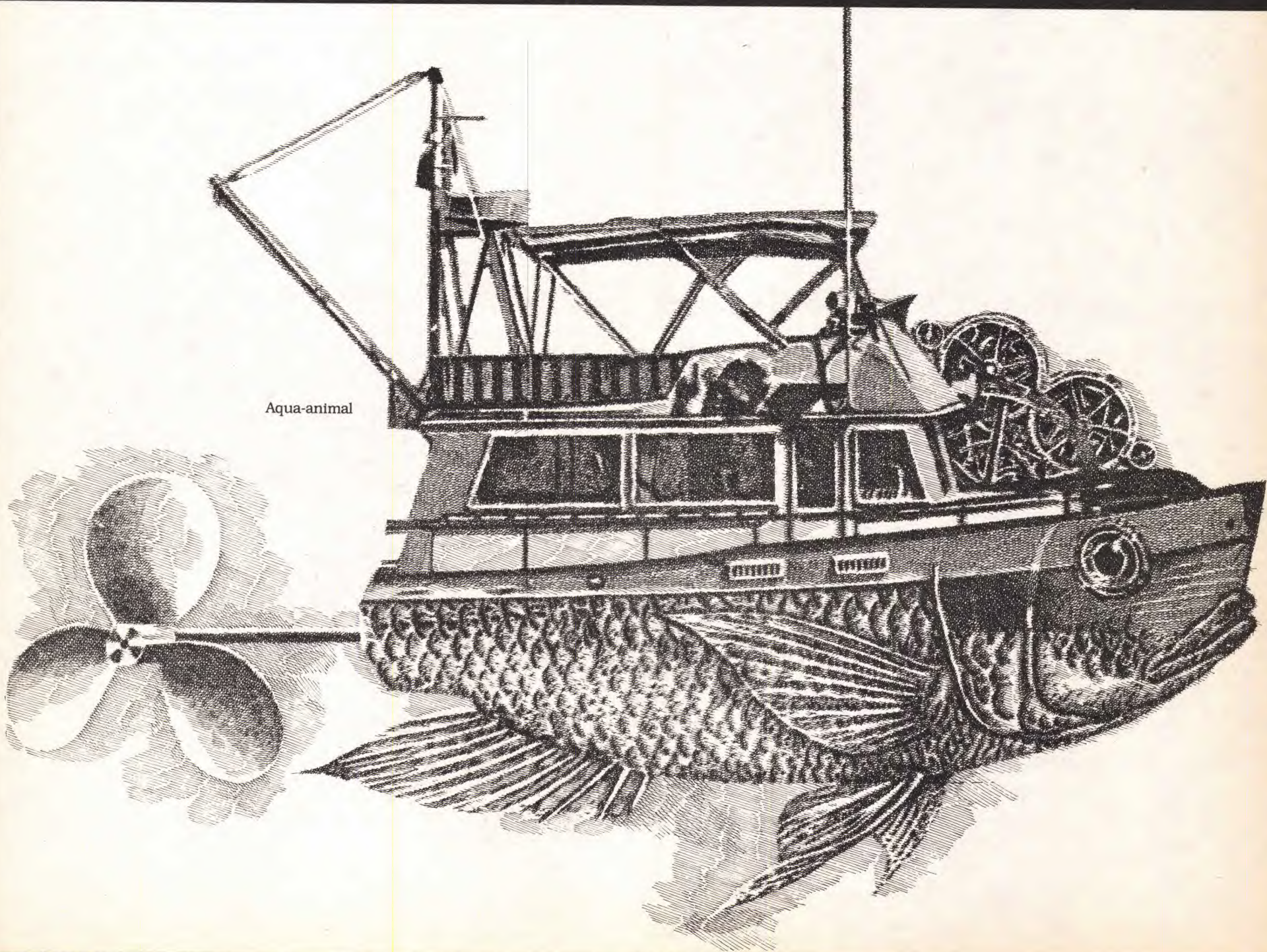


MECHANIMALS

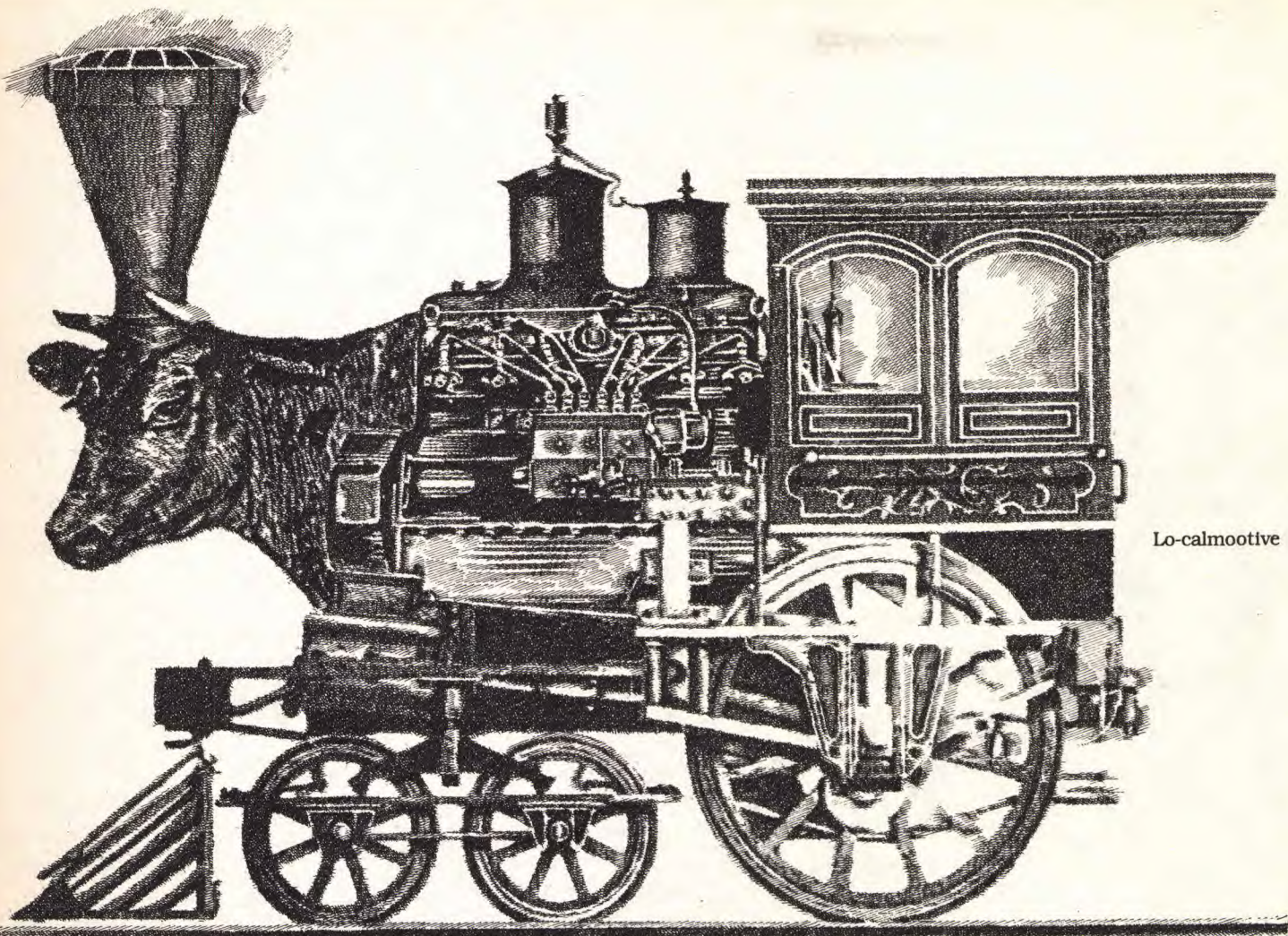
Cycle steered chicken



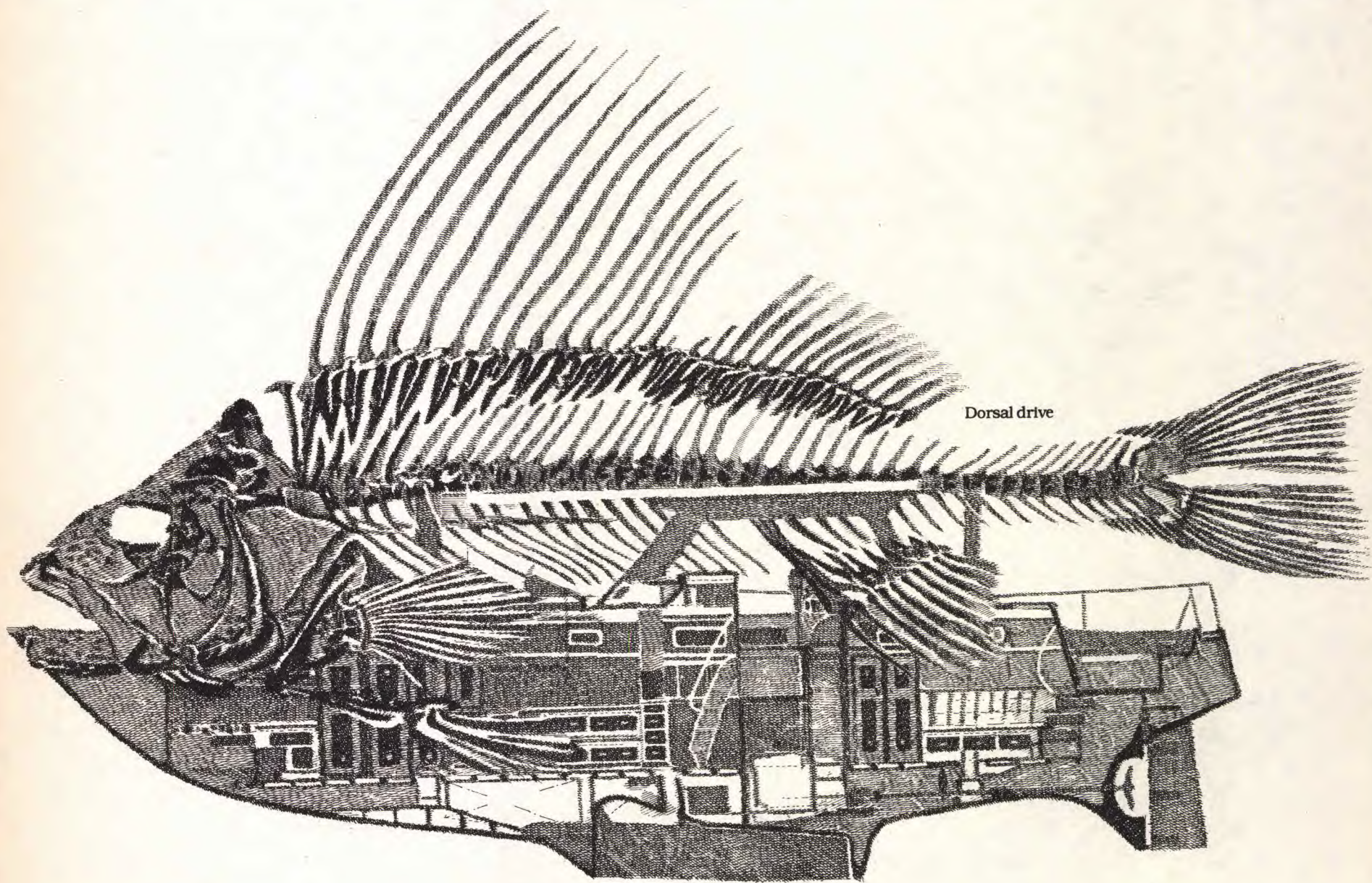
Aqua-animal



MECHANIMALS



Lo-calmotive

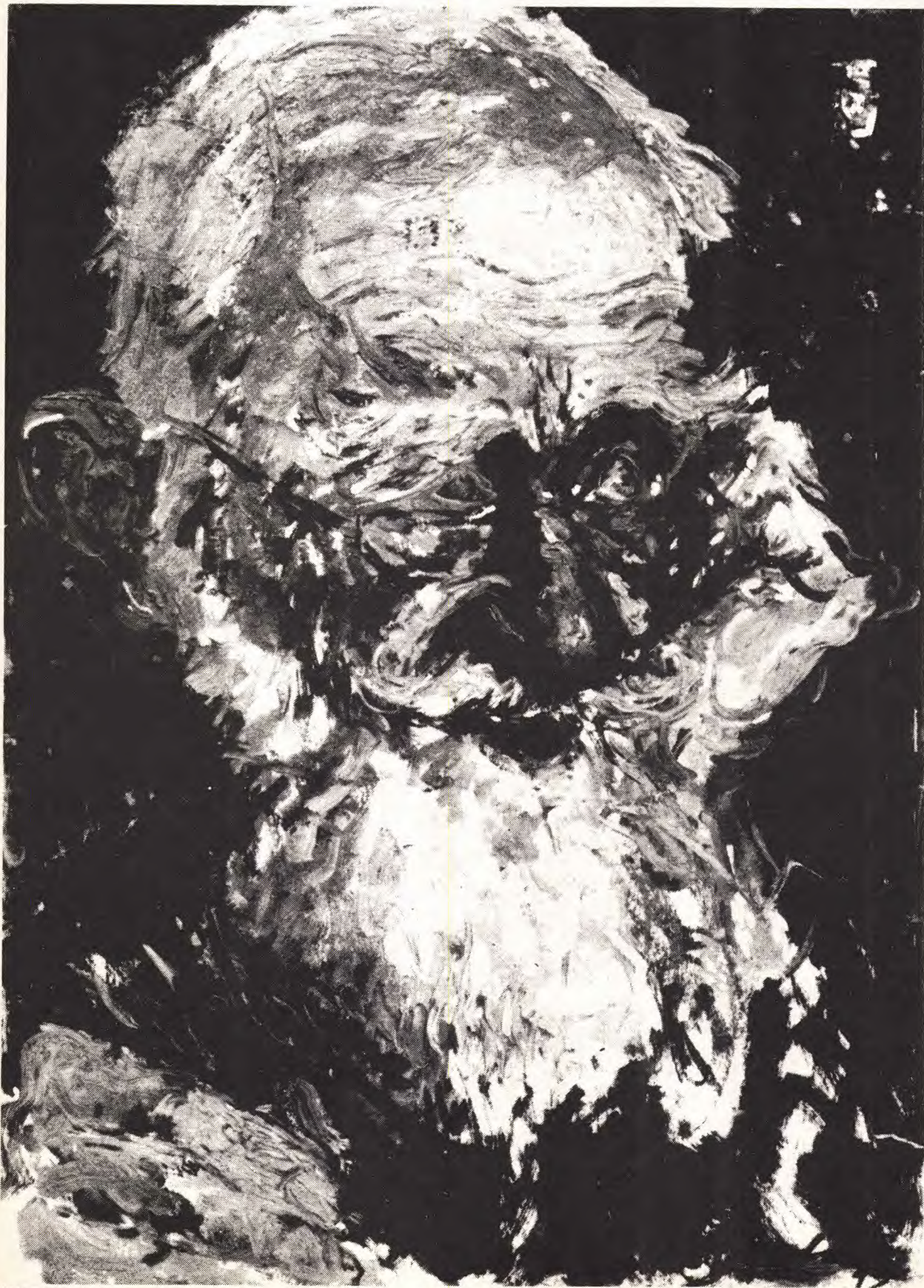


Dorsal drive

MEMOIR
OF THE
CENTURY

BY
STEVEN
HELLER

FELIKS TOPOLSKI



George Bernard Shaw

Under the Piranesi-like arches of London's Waterloo railroad bridge, in the cavernous chamber that serves as his studio and gallery, Feliks Topolski has, for many years, been constructing his opus painting, "Memoir of the Century." Although dwarfed by mammoth canvases—if stretched end to end they would total 600 feet (and are still growing), varying between 12 and 20 feet high (including some suspended compositions)—the painter is unquestionably in command of this, the ultimate display of his concern for mankind. "Memoir" is the synthesis of his recorded observations of such unforgettable events as the bombing of London, the liberation of Belsen and the civil war in the Congo, and such inspiring encounters as those with Gandhi and Pope Paul VI, from over forty years of investigative global travels. Like the earliest cave paintings, which chronicled the lives of primitive men, the labyrinthian "Memoir," when reduced to its basic components, is decidedly void of the entanglements and estrangements of *modern art*. It is a uniquely expressionistic autobiography in which a lifetime of humanism is communicated, rather than merely commemorated.

Feliks Topolski grew up in Poland during the First World War, under German occupation, and then during times of great social turmoil. His mother, a passionate social activist, encouraged his creative impulse while his father, an inflammatory orator and unsuccessful thespian, instilled in him an actor's sensitivity to life. His stepfather, a bemuddled army officer, was the perfect foil.

Living through the tensions of war-torn Poland, having a fascination with military regalia, or as he puts it "costume," and admiration for his two exceedingly different patriarchal influences resulted in Topolski's curious perception of life as a sort of high theatre with ranking officers in the starring roles—a notion that continues to be his philosophical underpinning. He served as a cadet at the Artillery Officers School where he was a superb horseman. But above all he wanted to be an artist.

While a student, Topolski was asked to do *sawar* drawings for the weekly *Warsaw Barber*. And, just out of the Polish Institute for the Promotion of Modern Art, he was commissioned by the Institute of Propaganda Art to paint two elongated murals for their meeting hall and gallery buildings. The resulting panoramic parade, including renderings of his own political and cultural heroes, was painted reverentially but with an undercurrent of satire. This was to be the first of many visual chronicles.

In the early 1930s Topolski was a peripatetic artist, exploring the far corners of Europe, residing in Paris for a while, and finally arriving in England. Of London he says: "After the Continent's spreading monotone, England seemed to me, then, exotic in the sense of customs and costumes, topped by the Royal Jubilee celebrations, in an earlier era. I found in it all a perfect subject matter for my bent at that time, social satire." He returned briefly to Poland in 1933, driving through a menacing Germany: Hitler had taken power, the German army was in its ascendancy and the fog of doom was beginning to cover the Continent—a force that influenced many of his contemporaries.



U.S.A. ELECTS PRESIDENT



INTERNATIONAL POETRY AT THE ROYAL ALBERT HALL LONDON
 Pablo Neruda promised but failed to come. He was tracked down at a more formal reading in Belgrave Square. Not all the poems reproduced here were recited at the Albert Hall.



Returning to England he published his first book of "journalistic" drawings entitled, "The London Spectacle," and contributed political cartoons to the *News Chronicle*. In 1937 he became a regular on the staff of *Night and Day*, a satirical journal that included a coterie of young writers who would soon reach the peaks of their profession: Graham Greene, Evelyn Waugh and Anthony Powell. At this same time George Bernard Shaw took favorable notice of Topolski's drawings, commenting that here was "an astonishing draughtsman... perhaps the greatest of all the impressionists in black and white." Topolski became an intimate of G.B.S., rendering stage sets and illustrated special editions of the playwright's works. But his "dominant urge for on-the-spot drawing... driven on by curiosity for distant places and happenings, asserted itself, and publications like *Harper's Bazaar*; and both American and British *Vogues* responded."

The war stopped short this aspect of his pursuit. Topolski became an official war artist for the English and the exiled Polish governments. His on-the-spot caricatural approach—a confident eye-to-hand graphic shorthand—was the perfect medium for dealing freely with the subject matter. He recalls that "the war enlarged dramatically and crystallised and heightened the meaning of my 'inaction' participatory witnessing." He was to be 'inactive' no longer. Topolski was present on every major battlefield in the European theater. His book, "Russia in War," like Goya's eyewitnessed accounts, and Masereel's heartfelt critiques, remains one of the most poignant artistic evidences of the horror of war. He was wounded in England during the blitz and later covered actions on a cruiser in the Arctic; he saw fighting against the Japanese in Burma; and he was in the Allied advance into Germany. He was present at the liberation of Belsen death camp and attended the trials of Nazi war criminals at Nuremberg. Only a fraction of his entire output at the time was published in magazines—such as *Picture Post*, *Life* and *Fortune*.

The war hardened his resolve to fulfill his youthful idea to paint: "painting throughout my life the same panorama—varying/enlarging/broadening in themes/experience—from the Warsaw fourteen-metres-long parade of personages to the present attempt at an overall summation zig-zagging 600 feet." He began to travel incessantly: to India, Indochina, Cuba, Algeria and other hot-spots, drawing in journal after journal, accumulating and recording experiences for the larger tableaux. His affinity with the *comédie humaine* kept him in close contact with various aspects of popular culture. Later his fascination with life's theatre and its costumed populace brought him close to rock 'n' rollers, freaks and hippies, Elvis and Dylan. His fascination with political farce drew him to the absurdist political theatre: Watergate.

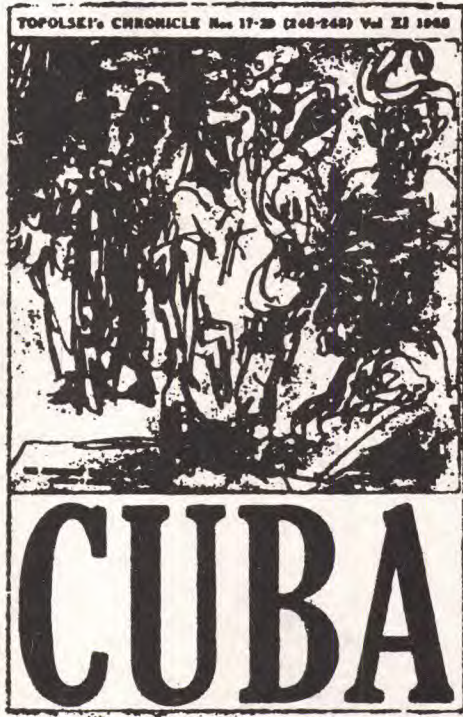
Jumping back in time: Eight years after the war, in 1953, Topolski decided to assemble his thematic sets of drawings and published the first of his *Chronicles* (which continued until 1965). This was a privately printed, deliberately styled, rough-and-ready broadside with inelegant type (now very fashionable, but not so during the age of the Bauhaus)



POLSKA POLAND. POLOGNE. POLONIA



МОСКВА и ЛЕНИНГРАД



CUBA

on coarse wrapping paper. It was low priced "to keep away from the chic art print image." He produced almost twenty-four issues a year covering his travels and encounters. They were initially distributed in the streets and in Picadilly Circus by young students dressed in nineteenth century garb (pre-dating the hippie explosion but reminiscent of an earlier age when broadsides were the means of mass communication), and displayed in bookshop windows in the manner of the early printshops.

To his deep regret, subscriptions became a necessary means of obtaining needed revenue. Circulation increased to include devotees in America, Europe, and even Russia. For the American subscribers who anxiously anticipated every sheet, it was akin now to receiving a never-before-seen content—an "underground" graphic sensation years before there were "underground

Illustrations from Topolski's Chronicles



Olea Rudolphy, 5 foot 5velte
Santiago actress, daughter of
retired Admiral who
wasn't before IT
until
SHE was tortured.
Coca tells (the drawing-room tone, even
fiction of politesse, but a lot of
shouting, bawling, etc):
She was never affray
she watched her own
she lost her hair
her eyes her nose her ears her mouth her cunt her spine
she could not stand up.
One year from prison to camp to prison
-tabular man-of-iron-cages - freed,
yet
in mortal danger
if being "disappeared" (the recent technique)
in Chile.

Murdered actress in Santiago, Chile

graphix." Furthermore his travel-ogues, if such a banal term can be applied to these graphic diaries, pre-date our best known contemporary graphic journalists—Steadman, Ungerer, et al.

The *Chronicle* was, first and foremost, a vehicle that satisfied Topolski's "appetite for being *there*, for collecting globally, not the touristy sights, but the history of our time." The art is, at first glance, deceptively objective, but with closer scrutiny nothing is objective at all. Topolski's art—even his mural-like "Panoramas" of the coronation, hanging in Buckingham Palace—are seen with a Balzacian eye. About his own perception of journalistic distancing, Topolski says: "I thought at one time that the rapid transition from the observing eye to hand holding a pencil, with no time for conscious conditioning, is the nearest to resulting in objective drawing. I even used for some years at the head of my *Chronicle* a line by Sir Philip Sidney, dated 1580, 'nothing affirmeth and therefore never lyeth.' But I never did and never will curb my responses, thus having to conclude that although not being a deliberate propagandist, my ingrained preferences and prejudices osmose by means of subconsciously suppressed or emphasised details even in a scribble of a rushing crowd done from a moving vehicle."

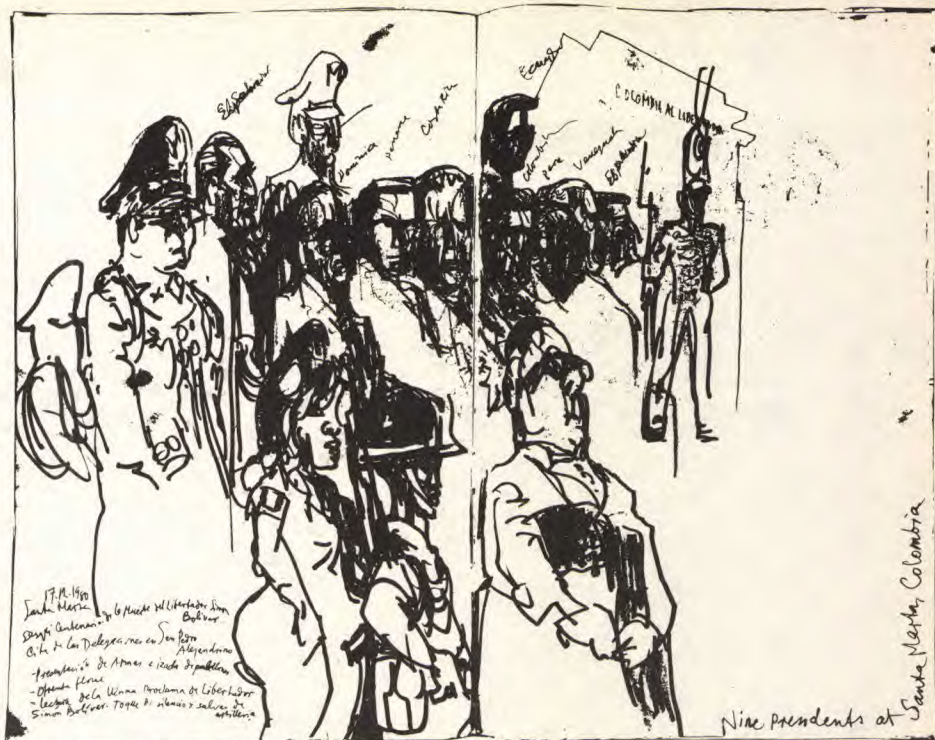
Topolski's work is satiric, for he is obsessively concerned with the stuff of contemporary life. As one of his admirers points out, he is at times "fiercely polemical, with a sense of anger at the suffering which nature and history can inflict on man." About satire Topolski is quick to emphasize that it is, for him, "... never (or almost never) a deliberate forcing of a point of view through distortion, both of cartooning composition and shapes-faces; what comes out, though, is an overall *natural* bent towards overemphasis in my vision and rendering, let's say: the inbuilt satirical view, that is digging into the fullness of the character of humans and their conflicts/confrontations goes beyond the objective (photographic) copying into the realm of intensification, ergo exaggerations, ergo non-didactic satire."

Since suspending publication of the *Chronicle*, Topolski has immersed himself in the work that has been shaping in his mind for many years. Having seen, he says, "the Hyderabad's Ajanta Caves with their continuous painted progression of gods, humans and animals," he found the "archetype and pointer of my destination." The resulting "Memoir of the Century" ignores the dictates of classical art and defies the definition of modern art. It is not art for art's sake, it is not art for artists' musing, it is art with the purpose of conveying decades of history extrapolated and translated with intense emotionality. Of the painting and his process, Topolski adds: "My drawing being 'natural' serves as the harvesting means for storing-gathering my peregrinations' reality—so that my painting feeds on it, not by copying/enlarging a single sketch, but by squeezing out of their amass-

ment a synthesis; there may come, on the way, single images, but because of my theme's vastness and ever present awareness of global oneness, the correct form evolves itself best in uninterrupted continuity."

In all his work Topolski searches, and often finds, reality behind the façade. In the realm of satire, which penetrates all he does, he is not a biter—or a quick, shoot 'em and run artist—but, rather he is a builder, with foundations based on exposed myth and betrayed folly, and whose ultimate result is truth.

Next issue:
David Suter



Dame Edith Sitwell



All of the illustrations above (except where noted otherwise) are from Topolski's *Chronicles*

TYPOGRAPHIC MILESTONES

Those who built our industry were dynamic, frequently outspoken, and, at times, eccentric individuals. John Baskerville refused a Christian burial and built his own mausoleum in the back yard. Lucian Bernhard was a devoted tango dancer, admirer and interpreter of feminine beauty, and reformer of our spelling system. Eric Gill preferred to wear red silk underpants. ✚ This streak of individualism is perhaps what enabled the typographic masters to accomplish what they did. ✚ The typographic milestones they created were almost never reached easily. Their work was often hindered by adverse business conditions, technological restrictions, and even antagonistic peer pressure. It took a fire that destroyed the inventory of a major typefounder to give the American point system its start; and even then it was decades before the system was accepted. Ottmar Mergenthaler's Linotype was doomed to failure until a tool originally developed to improve production of handset type saved the invention—and ultimately spelled the end of handset text typography. ✚ Ours is an industry of passionate advocates who are unwilling to take “no” for an answer. If they did, we would not have the resources and capabilities we now enjoy. There is a direct correlation between what is happening to typographic communication today and the work of this extraordinary group of talented personalities. ✚ Thus, the purpose of Typographic Milestones: to provide a link between the past and the present, and during the process, to supply some insight into the vitality, dedication, charm, and even fragility of our typographic predecessors. ✚ Future Milestones will be devoted to people such as John Baskerville, Frederic Goudy, Eric Gill, and William Dwiggins. I hope you will enjoy reading them as much as I look forward to writing them.

MORRIS FULLER BENTON

BY ALLAN HALEY



MORRIS FULLER BENTON

When the greats of American type design are discussed, some names are inevitably brought up:

FREDERIC GOUDY

OZ COOPER

ED BENGUIAT

WILLIAM DWIGGINS

Rarely is the name Morris Fuller Benton mentioned. Yet he belongs in the company of these other greats. He was responsible for more faces than Frederic Goudy, and his work was issued by one of the most influential companies in American typographic history.

Who was Morris Fuller Benton? He has been called the unknown father of American typeface design. A list of just a few of his designs shows the magnitude of this man's contribution.

CENTURY SCHOOLBOOK

CHELTENHAM

FRANKLIN GOTHIC

STYMIE

NEWS GOTHIC

CENTURY OLDSTYLE

HOBO

BROADWAY

ALTERNATE GOTHIC NO. 2

Even seven faces usually attributed to Goudy are the result of Benton's work. He made typefaces for handset foundry type over 70 years ago, and his designs live on, transcending typographic trends and technological developments.

It was natural that Benton be involved with type in one way or another. His father, Linn Boyd Benton, invented the matrix cutting machine and was one of the founding directors of the American Type Founders Company. Like many small boys, Benton wanted to grow up to be like his father, and spent many of his free hours at the elder Benton's foundry. In fact, the younger Benton's first job was working under his father at ATF.

Like the two Bentons, ATF also holds a special place in the history of our industry. The company was formed as a merger of the major independent type foundries operating within the United States in the late 1800s. ATF then went on to become one of the most influential forces in the typesetting and printing industry during the first half of this century—but that is another story.

Although his greatest achievements were in typeface development, Benton wasn't trained to be an artist or designer. He was educated as a mechanical engineer, and was first hired in that capacity at ATF. This mechanical interest and aptitude reflected itself in almost all aspects of Benton's life. Many of his children's toys were made by him and his father, and his love for one of the mechanical marvels of his age, the automobile, is well-documented. The Bentons' first family car was a Stanley Steamer, a unique and exotic piece of machinery even by today's standards.

Perhaps his employers felt that his mechanical ability endowed Benton with a systematic, organized mind; or perhaps the young engineer displayed a creative ability; possibly he just poked his head in his father's office at the right moment. For whatever reason, ATF reassigned Benton early in his career from his engineering duties to typeface development. This simple corporate personnel change has benefited the typographic industry for decades.

It became Benton's task to standardize and consolidate the thousands of type matrices which were acquired when ATF was formed. With his new responsibility came a raise, and two major problems.

First, the point system for sizing type was a very recent concept. Only a few of the ATF foundries had adopted it at the time of the merger. Most of the acquired faces went back to old standards which were at best imprecise, and often conflicting. Second, and more important to the future of type design, there was a tremendous amount of typeface duplication among the ATF foundries. To further complicate matters, the offerings from each foundry were frequently inconsistent in family size, weight designations and design variations.

As a result of the process of sorting out the typographic mess confronting him, Benton firmly established the concept of typeface families and family development. Ultimately the proliferation of this concept improved typographic communication. Today we benefit from many carefully conceived typeface families that provide typographers and type specifiers with designs which bring harmony, continuity, and structure to graphic communication. Benton created order out of chaos for ATF and gave the typographic industry the ability for efficient communication. This was the first of Benton's typographic successes. Many more were to follow—in the form of typeface designs.

As a typeface designer Benton brought two seemingly diverse qualities to his work. He was both artist and pragmatist. His typefaces were almost always the combined product of artistic inspiration and organized, systematic research. Added to this was his deep and enthusiastic love of the letterform. The results can be seen in all his designs.

There is also a diversity of style found in Benton's work which is uncommon among typeface designers. The range of his creations extends from the elegant designs of Sterling and Bulmer to the structured faces of Franklin Gothic and Stymie. He successfully created black-letter faces like Wedding Text and Cloister Black, and was also perfectly capable of creating scripts such as Ad and Typo Script. Souvenir is generally considered to be friendly. Phenix could be called austere, and Hobo and Motto show a sense of humor.

The Redfern Watch

EVERY piece of work should reflect some of the spirit of its maker—that spirit of craftsmanship which in former days exalted the masters of the trade guilds. Redfern Watches fully reflect this spirit and meet every necessary requirement so far as craftsmanship, beauty and real service are concerned

Sold by the Leading Jewelers

Calder & Jacobsen

Philadelphia

STERLING CURSIVE

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z & \$
1 2 3 4 5 6 7 8 9 0
a b c d e f g h
i j k l m n o p q
r s t u v w x y z
, . - ; ! ? ' ' ()

STYMIE

The Story
of William
and Mary

Written in Italian in the
year 1422, translated into
French by Raoul Georges
a year later, and now done in
English by John Watson
and Mary Grober Sinclair

MCXXXIV

CLOISTER BLACK

Informal Dance

Given for the benefit of the Metropolitan Welfare League

Society of Philanthropists

Friday Evening, April 4th

Eight thirty o'clock

Ball Room, Hotel Wilbur, Independence Square
Providence, Rhode Island

TYPO SLOPE

A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0
! ? \$; ' ' , .

PHENIX

To see the humor and vitality in Benton's work, one need only look at the designs of Roycroft, Hobo, Broadway or Novel Gothic. Clearly someone with a sense of humor created these typefaces. In addition, the designs have a warm and friendly look; and while they may not be considered particularly graceful or elegant, they have a design refinement seldom found in novelty typestyles. Perhaps this is why they have survived the test of time better than many other similar faces. All are currently used by typographic communicators.

**WANDELING
AUTO TIRES**

Manufactured to satisfy the natural demand for service and for mileage, two important elements that determine the very life of a tire. Wandering tires give you service of a kind that is peculiarly satisfying, with unusual freedom from troubles.

Manufactured by the
WANDELING TIRE COMPANY
CHICAGO, ILLINOIS

HOBO

Souvenir was a Benton design which showed his ability to create a friendly design that went beyond the limits of headline and display typography. Souvenir, however, unlike many Benton designs, was not an instant success. As friendly as Souvenir is accredited to be, it wasn't very popular when first issued. Released as a single weight, with no italic, in 1914, its only major showing appeared in the classic 1923 edition of the ATF specimen book. Very little of Souvenir was sold and ATF never showed it again.

Recital of
Romantic Italian Music

Given by
MR. JOHN M. LIVERMORE

Under the auspices and direction of the Sophomore
Class of Bellwood University
November twenty-seventh at eight-thirty
Music Hall

This is the first of a series of six recitals to be given by Mr. Livermore during the winter

SOUVENIR

That probably would have been the end of Souvenir, if it wasn't for Ed Benguiat. In 1971, he revived the design as ITC Souvenir.* In the process he developed

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

three additional weights to fill out the family and created the italic designs which now complement the roman. Today this friendliest of Benton's designs is used on all kinds of composing equipment—from sophisticated laser typesetters used by advertising typographers to on-demand publishing systems found in the office environment.

If Benton were just remembered for his friendly, warm, sometimes funny designs, it would be an important legacy to the tradition of American typeface design.

Typefaces like Ed Benguiat's ITC Benguiat Gothic,[™] Milton Glaser's Baby Teeth, and ITC American Typewriter[™] follow in this tradition. Benton did more.

ITC BENGUIAT GOTHIC
BABY TEETH
 ITC AMERICAN TYPEWRITER
ITC SOUVENIR

He also made research and a respect for typographic tradition part of his development programs. Cloister Oldstyle is a perfect example. It is based on the roman design of Nicolas Jenson which was first used in 1470. Benton's interpretation of the original is the product of extensive research into Jenson's work. The result is one of the finest examples of traditional typeface design. Many typefaces have been on Jenson's original designs—both before and after Benton's effort—but authorities generally agree that Cloister Oldstyle is one of the most successful. And

A B C D E F G H
 I J K L M N O
 P Q R R S T T
 U V W X Y Z &
 \$ 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j
 k l m n o p q r s t
 u v w x y z ff fi fl
 ffi ffl Qu et () []

CLOISTER OLDSTYLE

since Jenson lived before italic type was introduced, Benton had to turn to other sources for the design of Cloister Oldstyle Italic. For this design Benton also based his work on the results of research. Cloister Oldstyle Italic was derived from a careful study of the first italic letters developed in the early 1500s. Not only are Cloister Oldstyle and Cloister Oldstyle Italic exceptional examples of reviving a past master's work, the two designs were also success-

fully melded into a cohesive typographic unit. The Cloister Oldstyle typeface is a classic example of something in which the total unit is greater than the sum of its parts.

A A B B C C D D E
 E F G G H I J J K
 L M M N N O P
 P Q R R S T T U
 V U W X Y Y Z &
 \$ 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j
 k k l m n o p q r s t
 u v v w w x y z ff fi
 fl ffi ffl Qu et () []

CLOISTER ITALIC

Several of Benton's designs were also re-creations of classic typestyles that were to be current with contemporary typesetting and typographic standards. His Bodoni and Garamond have become two of the most successful revivals in typographic history. While both design programs involved extensive research into the original masters' typefaces and design philosophy, neither is just a copy.

THE ADMIRABLE
GARAMOND
FAMILY
AN ANCIENT CLASSIC TYPE DESIGN

FOR PRINTING OF MERIT

GARAMOND

They are careful interpretations of the original work. In the case of Bodoni, Benton tried to choose the best qualities from the 18 variations of Bodoni created and used by their originator. Benton must have made the correct decisions, because his version of Bodoni has become the American standard for this style. The same is true of his Garamond, which was first revived in 1976 by Tony Stan, when it provided much of the basis for the development of ITC Garamond.[™]

A RIDE IN THE CARS



A RIDE IN THE CARS

Evelyn cars ride one these ticket two aboard New York all Donald

Characters. MAY, GRACE, EVELYN, GEORGE, DONALD, JACK, WILL, FRANK, TICKET MAN

(Arrange chairs for a train of cars, and have one chair with a table or a desk for a ticket office. Let the children make tickets for busy work)

DONALD. Do you wish to ride in my cars?

EVELYN. Yes, thank you. I wish to ride in your cars.

CENTURY SCHOOLBOOK

A B C D E F G H I J
 K L M M N O P Q R R
 S T U V W X Y Z &
 \$ 1 2 3 4 5 6 7 8 9 0
 a a b c d e f g h h i
 j k l m m n n o p q
 r s t t u u v w x y z
 fi fl Th et sh si st

ROYCROFT

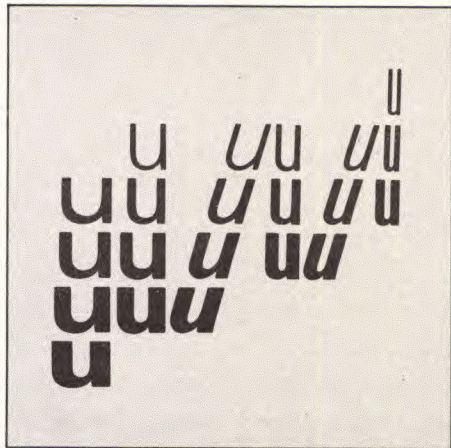
Roycroft and Hobo are well over 70 years old, yet they are both available and used today—in phototype, on dry transfer sheets and even in digital form; Hobo by its original name, Roycroft as ITC Gorilla. Not to be overshadowed, Novel Gothic and Broadway are still versatile headline faces seen in a variety of advertising.

**ABCDEFGHIJKLM
 NOPQRSTUVWXYZ &
 abcdefghijklm
 nopqrstuvwxyz
 1234567890**

NOVEL GOTHIC

Benton's research into eyesight and reading comprehension led to the development of Century Schoolbook. A typeface originally conceived (as the name implies) for the setting of schoolbooks, Benton's results were so successful that the design has become a standard for text typography. In fact, Benton's Century Schoolbook has provided the foundation for virtually every "legibility" typeface design developed since its introduction. If for no other reason, Morris Fuller Benton should be remembered for his contribution to the development of high legibility typeface designs.

Today Century Schoolbook is available, in one form or another, from every manufacturer of typographic composing equipment. It has become a typographic requirement. As a further extension of this style, many of its design traits have been combined with another Benton design, Century Expanded, to create ITC Century.*



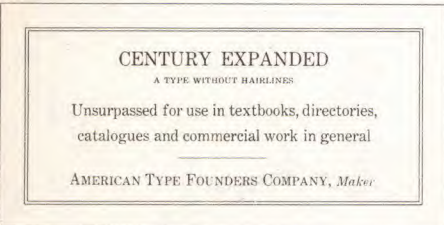
UNIVERS

carefully organized sans serif typeface family. Type families like Univers, Unica, and Gerstner Program follow in its tradition.

Benton spent his life creating typeface designs. More than most; better than most. We reap the benefits.

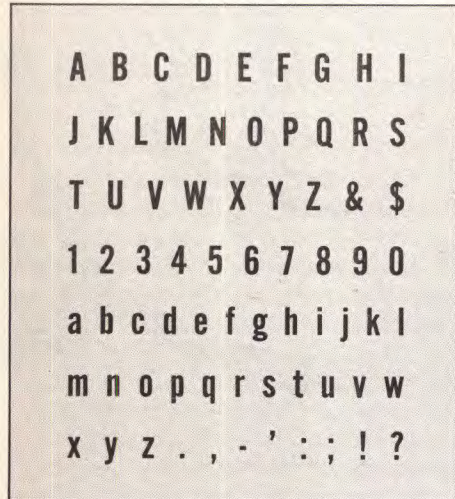
His contributions to American typography and typeface design were all encompassing, and the body of his work is unparalleled. The majority of the faces he created live on today, surviving trends in typographic fashion and technological changes in type composition. But what is more important, Benton's designs have become the foundation for typeface design in the United States. The tradition of combining the pursuit of excellence with a sense of humor, and maintaining classic design attributes in the search for originality, began with the work of Morris Fuller Benton. He made a major impact on current typographic communication and, in doing so, accomplished what most designers achieve only in their dreams.

What follows is, as accurately as possible, a list of Benton's typeface designs. Notice the familiar typefaces and how many there are. Credit where it is due.



CENTURY EXPANDED

It was Benton's dedication to aiding the typographic communicator which prompted the development of one of the first systematically designed sans serif typeface families: Alternate Gothic.



ALTERNATE GOTHIC

The original intention for the Alternate Gothic family was to aid the printer in setting justified lines of copy. Before automatic justification, making multiple lines of typography end flush left and right was a difficult task which involved inserting space, by hand, between each word, or even every letter within a line. Benton's idea was to create a series of typefaces that had the same optical stroke width, but different proportional character width. The typographer could use the condensed design to pack a larger number of words or characters into a line, and the expanded design to help fill out otherwise short lines.

Whether or not the Alternate Gothic family was used for its original intention is not well documented; but typographers did purchase enough of the design to make it one of the most successful sans serif typestyles of the time. And like so many other Benton creations, Alternate Gothic is still produced and used today. But what is more important, it was the first systematically planned,

TYPEFACE NAMES IN ALPHABETICAL ORDER	YEAR
ACQUITAINE	1935
(name changed to Phenix)	
ADSCRIPT	1916
AGENCY GOTHIC	1933
AGENCY GOTHIC OPEN	1934
ALTERNATE GOTHIC NO. 1	1906
ALTERNATE GOTHIC NO. 2	1906
ALTERNATE GOTHIC NO. 3	1906
ALTERNATE GOTHIC TITLE NO. 1	1906
AMERICAN BACKSLANT	1934
AMERICAN TEXT	1932
ANTIQUÉ SHADED	1911
BANK GOTHIC BOLD	1932
BANK GOTHIC CONDENSED BOLD	1933
BANK GOTHIC CONDENSED LIGHT	1933
BANK GOTHIC CONDENSED MEDIUM	1933
BANK GOTHIC LIGHT	1932
BANK GOTHIC MEDIUM	1932
BASKERVILLE ITALIC	1915
BENTON	1934
(renamed Whitehall)	

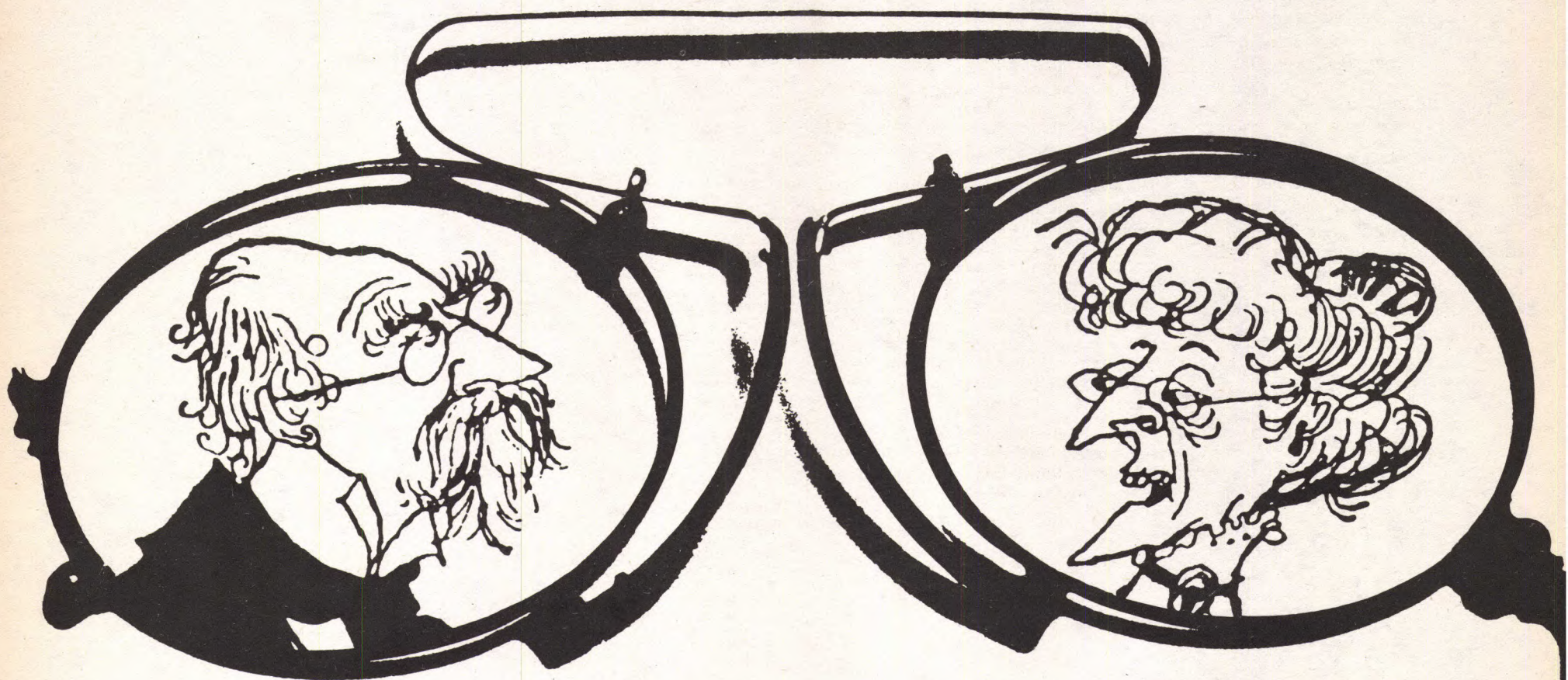
BODONI	1909	ENGRAVERS TEXT	1930
BODONI ITALIC	1909	FRANKLIN GOTHIC	1905
BODONI BOLD	1912	FRANKLIN GOTHIC CONDENSED	1906
BODONI BOLD CONDENSED	1933	FRANKLIN GOTHIC CONDENSED SHADED	1914
BODONI BOLD ITALIC	1913	FRANKLIN GOTHIC EXTENDED	1906
BODONI BOLD SHADED	1913	FRANKLIN GOTHIC EXTRA CONDENSED	1906
BODONI BOOK	1911	FRANKLIN GOTHIC ITALIC	1913
BODONI BOOK EXPANDED	1924	(non-Kerning)	
BODONI BOOK ITALIC	1911	FREEHAND	1919
BODONI OPEN	1925	GARAMOND	1917
BODONI SHADED INITIALS	1914	GARAMOND BOLD	1920
BOLD ANTIQUE	1904	GARAMOND BOLD ITALIC	1923
(renamed Whitin Black)		GARAMOND ITALIC	1918
BOLD ANTIQUE CONDENSED	1908	(with T. M. Cleland)	
BOLD ANTIQUE EXTRA CONDENSED	1912	GARAMOND OPEN	1931
BOLD ANTIQUE ITALIC	1904	GLOBE GOTHIC BOLD	1907
BOOK TITLE	1926	GLOBE GOTHIC BOLD ITALIC	1908
BROADWAY	1926	GOUDY BOLD	1918
BROADWAY CONDENSED	1929	(after basic design by F. W. Goudy)	
BROADWAY NOS. 2 AND 3	1928	GOUDY BOLD ITALIC	1920
BULMER ROMAN	1926	GOUDY CATALOGUE	1921
BULMER ITALIC	1927	GOUDY CATALOGUE ITALIC	1921
CAMBRIDGE	1934	GOUDY EXTRABOLD	1927
(renamed Benton, renamed Whitehall)		GOUDY EXTRABOLD ITALIC	1927
CAMBRIDGE ITALIC	1934	GOUDY HANDTOOLED	1922
CANTERBURY	1928	(with Wadsworth A. Parker)	
CARD BODONI	1915	GOUDY HANDTOOLED ITALIC	1922
CARD BODONI BOLD	1917	(with Wadsworth A. Parker)	
CARD LITHO	1917	GOUDY TITLE	1918
CARD LIGHT LITHO	1917	GRAVURE	1927
CARD ROMAN	1925	GREETING MONOTONE	1927
CASTILE	1931	GROLIER	1934
CENTURY BOLD	1906	HEADLINE GOTHIC	1936
CENTURY BOLD CONDENSED	1909	HOBO	1910
CENTURY BOLD CONDENSED TITLE	1924	(introduced in 1912)	
CENTURY BOLD EXTENDED	1910	HOBO SHADED	1914
CENTURY BOLD ITALIC	1906	INVITATION	1917
CENTURY CATALOGUE	1922	INVITATION SHADED	1914
CENTURY CATALOGUE ITALIC	1922	LIGHT HOBO	1917
CENTURY EXPANDED	1900	LIGHTLINE GOTHIC	1908
(with Linn Boyd Benton)		LIGHTLINE TITLE GOTHIC	1921
CENTURY OLDSTYLE	1906	LIGHT OLDSTYLE	1916
CENTURY OLDSTYLE ITALIC	1906	LINCOLN	1935
CENTURY OLDSTYLE BOLD	1910	LOUVAINE BOLD	1929
CENTURY OLDSTYLE BOLD ITALIC	1910	LOUVAINE BOLD ITALIC	1929
CENTURY OLDSTYLE BOLD CONDENSED	1916	LOUVAINE LIGHT	1929
CENTURY SCHOOLBOOK	1920	LOUVAINE LIGHT ITALIC	1929
CENTURY SCHOOLBOOK ITALIC	1920	LOUVAINE MEDIUM	1929
CENTURY SCHOOLBOOK BOLD	1924	LOUVAINE MEDIUM ITALIC	1929
CHELTENHAM BOLD	1904	MIEHLE EXTRA CONDENSED	1906
CHELTENHAM BOLD BLACK OUTLINE	1913	MIEHLE EXTRA CONDENSED TITLE	1907
CHELTENHAM BOLD CONDENSED	1905	MODERNIQUE	1928
CHELTENHAM BOLD CONDENSED ITALIC	1905	MONOTONE GOTHIC	1907
CHELTENHAM BOLD EXTRA CONDENSED	1906	MONOTONE TITLE	1908
CHELTENHAM BOLD EXTRA CONDENSED TITLE	1907	MOTTO	1915
CHELTENHAM BOLD EXTENDED	1906	NEWS GOTHIC	1908
CHELTENHAM BOLD INITIALS	1912	NEWS GOTHIC CONDENSED	1908
CHELTENHAM BOLD ITALIC	1905	NEWS GOTHIC EXTRA CONDENSED	1908
CHELTENHAM BOLD ITALIC SHADED	1915	NEWS GOTHIC EXTRA CONDENSED TITLE	1908
CHELTENHAM BOLD OUTLINE	1905	NORWOOD ROMAN	1906
CHELTENHAM BOLD SHADED	1913	(design suggested by J. S. Cushing)	
CHELTENHAM BOLD SLOPE	1905	NOVEL GOTHIC	1928
(renamed Bold Italic)		(with Charles Herman Becker)	
CHELTENHAM EXTRABOLD	1911	ONE-TONE GOTHIC	1912
CHELTENHAM EXTRABOLD SHADED	1914	OTHELLO	1934
CHELTENHAM INLINE	1907	(revision of 1884 Central Type Foundry face)	
CHELTENHAM INLINE EXTENDED	1907	PACKARD BOLD	1917
CHELTENHAM INLINE EXTRA CONDENSED	1907	(with Oswald Cooper)	
CHELTENHAM MEDIUM	1910	PARAMOUNT	1930
CHELTENHAM MEDIUM ITALIC	1910	PARISIAN	1928
CHELTENHAM MEDIUM CONDENSED	1914	PEN PRINT OPEN	1921
CHELTENHAM MEDIUM EXPANDED	1914	PHENIX	1935
CHELTENHAM MONOTONE	1907	PIRANESI BOLD	1933
CHELTENHAM OLDSTYLE CONDENSED	1910	(after basic design by W. T. Sniffin)	
CHELTENHAM RIMMED	1907	PIRANESI BOLD ITALIC	1931
CHELTENHAM WIDE	1905	PIRANESI BOLD ITALIC PLAIN CAPS	1932
CHIC	1927	PIRANESI ITALIC	1930
CIVILITE	1923	PIRANESI ITALIC PLAIN CAPS	1930
CIVILITE NO. 2	1924	POSTER GOTHIC	1934
CLEARFACE	1907	RALEIGH GOTHIC CONDENSED	1934
CLEARFACE BOLD	1908	RIALTO	1930
CLEARFACE BOLD ITALIC	1908	RUGGED ROMAN	1912
CLEARFACE GOTHIC	1909	SCHOOLBOOK OLDSTYLE	1924
CLEARFACE HEAVY	1909	SHADOW	1934
CLEARFACE HEAVY ITALIC	1909	SOUVENIR	1914
CLEARFACE ITALIC	1908	STYMIE BOLD	1931
CLOISTER BLACK	1904	STYMIE MEDIUM	1931
(with Joseph W. Phinney)		STYMIE LIGHT	1931
CLOISTER BOLD	1913	STYMIE LIGHT ITALIC	1932
CLOISTER BOLD CONDENSED	1919	STYMIE MEDIUM ITALIC	1932
CLOISTER BOLD ITALIC	1915	STYMIE BOLD ITALIC	1933
CLOISTER BOLD TITLE	1915	STYMIE BLACK	1935
CLOISTER CURSIVE	1922	STYMIE BLACK ITALIC	1935
CLOISTER CURSIVE HANDTOOLED	1923	THERMO 100 SERIES	1931
(with C. H. Becker)		THERMO 200 SERIES	1931
CLOISTER OLDSTYLE	1913	THERMO 300 SERIES	1931
CLOISTER ITALIC	1913	TOWER	1934
CLOISTER LIGHTFACE	1924	TOWER BOLD	1936
CLOISTER LIGHTFACE ITALIC	1924	(abandoned in favor of Stymie Bold Condensed, designed by Gerry Powell)	
CLOISTER TITLE	1915	TWO-TONE ITALIC	1930
CROMWELL	1916	TYPO ROMAN	1926
CUSHING ANTIQUE	1905	TYPO ROMAN SHADED	1924
(design suggested by J. S. Cushing)		TYPO SHADED	1906
CUSHING ANTIQUE ITALIC	1907	TYPO UPRIGHT	1905
CUSHING ROMAN	1906	TYPO UPRIGHT BOLD	1911
(renamed Norwood Roman)		ULTRA BODONI	1929
DELLA ROBBIA LIGHT	1918	ULTRA BODONI CONDENSED	1933
(design originally by T. M. Cleland)		ULTRA BODONI EXTRA CONDENSED	1933
DYNAMIC MEDIUM	1928	ULTRA BODONI ITALIC	1928
EAGLE BOLD	1934	VENETIAN	1913
ENGRAVERS BODONI	1926	VENETIAN BOLD	1917
(introduced in 1933)		VENETIAN ITALIC	1913
ENGRAVERS BODONI OPEN	1926	WEDDING TEXT	1901
ENGRAVERS SHADED	1926	WEDDING TEXT SHADED	1916

If you're
over 45,
you probably
wear them
now...

If you're
under 45,
you're likely
to need
them
eventually.

The
subject
is

SPECTACLES



One out of five schoolchildren... two out of five college students... and 95% of the over-45 population wears spectacles. With such impressive statistics, we thought it might be a good idea to put on our own eyeglasses and take a closer look at the origins and evolution of this indispensable item.

How and where eyeglasses were invented, no one knows for sure. The Ancient Chaldeans had magnifying lenses as far back as 4000 B.C. The Ancient Greeks, also, knew that a water-filled glass had enlarging power. The Roman Emperor, Nero, had precious stones mounted in rings to aid his vision; and this practice of using topaz, emeralds, quartz and rock crystal as magnifiers, was common throughout the civilized world at the time. The first eyewitness report of spectacles, as we know them, came from Marco

Polo, who saw them in China in the late 13th century. At the same time, Roger Bacon, in England, mentioned the use of lenses for optical purposes in his writings, and he is sometimes credited with their invention. But there is too much evidence of widespread knowledge of magnifying lenses to give any one person or civilization sole credit for the discovery.

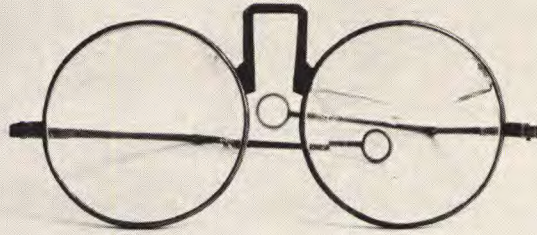
In the 1300s, Italy – with its established glass industry – became the manufacturing center for spectacles. But don't imagine there was a mass market for eyeglasses in those days. Only a handful of intellectuals, the clergy and aristocrats could read, and in that milieu, eyeglasses were a mark of distinction and "class." In other social circles, however, it was considered blasphemous to attempt to improve on God's handiwork by wearing them.

However, the invention of the printing press in the 15th century changed the picture. With the dissemination of the printed word, and the emphasis on reading – especially the Bible – the demand for vision aids multiplied. Germany, along with Italy, became a major manufacturing center for glasses.

Early on, from 1300 to 1700, spectacles were produced in a trial-and-error, experimental way. But in the 1700s, scientific discoveries about light refraction and optics turned lens grinding into a highly specialized technology. Nearsightedness, farsightedness, astigmatism and other visual disabilities could be corrected with properly ground lenses. And as almost everyone knows, Benjamin Franklin introduced the idea of bifocals, which could ameliorate two different vision problems in one pair of spectacles.



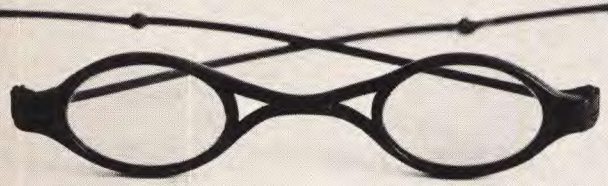
Sunglasses made of green glass; were worn in England as early as 1561.



Old Chinese spectacles with enormous "bifocal" type lenses and hinged sides. Center of lens magnified - edge of lens did not.



Collapsible glasses had a joint in the middle of the bridge so that they could be folded and the lenses lay one above the other. Circa 17th century.



Inexpensive glasses made of window glass. "X"-bridge. Circa 1825.



Pince-nez ("nose-pinchers" in French) were first worn in the 1840s by both men and women, including famous people like Louis Pasteur and John Philip Sousa.



Classic pince-nez.



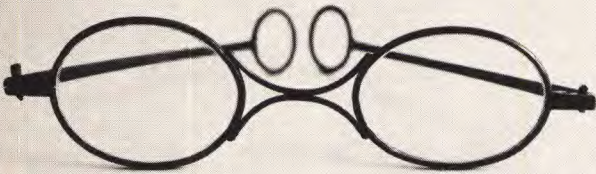
Lorgnette with telescoping handle. Double lens was opened with button-spring release. Circa 1880.



These blinker spectacles with hinged side pieces to protect peripheral vision were the forerunners of our sunglasses. The lenses were tinted azure blue. Circa 1830.



A reversible nosepiece was one special feature of these Chinese spectacles. The loops on the frames were tied with string weighted on ends and suspended over the wearer's ears.



"X"-bridge. Circa 1830.



Old French pince-nez, rimmed with silver. Cork nose guards and intricate spring bridge added to the wearer's comfort.



Pince-nez style tinted glasses with a special serrated nose grip. Circa 1860.

Lenses, however, are only half the story. What really turned eyeglass-making into big business was the styling. One of the earliest eyepieces, invented in about 1280, was the monocle - a single lens mounted on a handle. The monocle remained popular well into the 19th century. It was an aristocratic-looking appendage. Minus the handle, it was worn couched in the socket of one eye, giving the wearer an awesome, as well as fearsome, look. The monocle eventually went out of favor when it became associated with evil-looking Nazi generals in World War II movies.

Early binocular glasses were hinged at the center, scissors-fashion, and held by hand up to the eyes. Later versions came equipped with cords which fastened around the head or looped over the ears. Still others were designed with sidepieces which

clamped against the sides of the head.

From France in the late 19th century came such innovations as *lorgnettes* - hand-held binocular spectacles with ornate frames and carrying cases. They were often used for reading menus, theatre programs and for coquettish ogling. Also from France, came the popular *pince-nez*, neat little frameless glasses that clamped onto the bridge of the nose.

By the mid-19th century, the word "fashion" entered the eyeglass business. Spectacle wearers were offered variations in shape, in color and in materials. Lenses could be round, oblong, oval or octagonal. Frames were fashioned in wood, tortoise shell, horn, wire, silver, gold, and currently in plastic. Who doesn't remember the "harlequin" craze of the 50s... the "granny" glasses popularized by the Beatles in the

60s... the "aviator" specs inspired by fighter pilots of WW II, and still going strong?

You might expect that with the perfection of invisible contact lenses, eyeglass wearers would toss their spectacles into the nearest dump. On the contrary. Big name designers have been mobilized... fashion magazines spew forth advice on the proper selection of frames to enhance the physiognomy... in short, the eyeglass business is booming. No longer do we hear the epithet, "four eyes," tossed disdainfully at spectacle wearers. The world is a rosy-looking place for myopics, hyperopics and astigmatics, these days, as they peer through their glamorous Christian Dior, Pierre Cardin, Anne Klein and Yves St. Laurent frames.

Marion Muller

Rise of the Image Setter

Only months after Camex announced the world's first image setter, it has been joined by a veritable crowd including the likes of Autologic, Mergenthaler and IBM, in offering the ability to record merged text and graphics at a reasonable price. This mini-wave of new products sanctifies the trend towards all-digital prepress production. It also gives a meaningful set of output alternatives to the rapidly evolving group of new suppliers (Penta, Texet, Xyvision, Qubix and Impres) offering interactive typographic composition front ends. Each device employs a different imaging technology, and each offers unique benefits to users.

Mergenthaler's 101

Most important of the new bunch, for the top-quality designer marketplace, is the new Mergenthaler 101. The distinguished tradition started by the Mergenthaler 1010, world's first CRT typesetter, is admirably carried on in the 101. Based on the Omnitech 2000 laser imaging system, the laser powered Linotron 101 is one of the best price/performance devices in the quality end of the market at present. It allows recording at three resolutions: 1400, 762 and 358 lpi. At lower resolutions, the horizontal scan remains 1400; only the vertical resolution is degraded. Importantly, the 101 includes a complete raster image processor which merges graphics and line art for full page output.

The 70 pica-wide M-101 holds up to 70 digital fonts on line. Sizing from 4.5 to 127 points is available as are kerning, letterspacing, vertical/horizontal rules, digitally expanded, condensed and slanted type, inferior/superior/fraction setting and reverse video. Input is in Mergenthaler's standard CORA coding, giving instant compatibility to many existing front end text systems.

The M-101 is also unique in its ability to transmit font width and kerning data to any front end system via a standard interface, eliminating the tedious task of font kerning



Mergenthaler-Linotype's New Linotron 101 Imagesetter

table creation. Speed is dependent on the resolution selected. At 70 picas, the 101 records one inch in 20 seconds, 10 seconds and 5 seconds according to the resolution selected. This makes the full quality page recording time about 4 minutes. However, there is a quicker galley setting mode which reduces the laser sweep from 70 to 15 picas, upping the speed to a very acceptable 140 lines/minute. At \$20,000 the M-101 should prove to be a smashing success for Mergenthaler in the commercial typography marketplace.

Autologic's Nano-5

Autologic's long-awaited down-market machine appeared at June's ANPA show in Las Vegas. The Nano-5 (and quickly dubbed the Nanu-Nanu) is the new addition to the APS family. The APS Nano-5 is a 70 pica, 300 line per minute CRT typesetter with a maximum 2892 line per inch resolution (variable according to type size). It has complete font and driver code compatibility with its larger siblings, the Micro-5 and APS-5 systems. Based on speed and cost, it is a potent competitor to the Compugraphic 8400 and AM 6400 for the majority of typesetting applications.

The Nano-5 uses a three inch CRT screen with a moving mirror assembly and can store 40 full fonts (4 range masters each) on its 5 megabyte disk. A much larger 13.2 megabyte disk is optional. The Nano-5 price is under \$30,000.



Autologic's Nano-5 Typesetter

Recording of images was also made easier for the APS family with introduction of the Autologic BitBlaster. The BitBlaster is a raster image processor option which attaches to a standard APS-5 or Micro-5. Normally coded APS data sent to the device is digested by the raster image. Text is then added using the typesetter's font engine. Results can be output to a paper proofer like the Xerox 2700 Laser Printer or sent to the APS for high-quality recording. We observed the BitBlaster producing good quality output at 300 lines per inch. The BitBlaster with a Xerox 2700 sells for \$35,000. Thirty units were reportedly ordered on the first day of the show. This would seem to indicate the beginning of the end for proofing on RC paper, a trend which will be less costly for the typesetter and be no less convenient for the majority of customers.

IBM's 4250

Perhaps the most significant (bad) news for the typesetting industry was IBM's recent introduction of the 4250 printer. This is the production version of a prototype shown at DRUPA '82. It employs an image recording technique called Electro-Erosion. In this process, a special material composed of a paper base coated with layers of ink and then aluminum is needed.

'Recording' is done by a moving head with 32 wires or electrodes, each 1/600th of an inch in diameter. These are in direct contact with the aluminized material. At any point where images are to be shown, an electrical charge is sent down one of the wires. This zap is conducted and turned into heat by the conductivity of the aluminum coating. The selected spot heats up and the aluminum face vaporizes, revealing black ink beneath.

Output of a full 8½" x 11" page takes under 2 minutes. There is no chemical development, making the device truly acceptable for office environments. The IBM 4250, or Zapper, as we have affectionately named it, records text fonts and line or picture graphics at a resolution of 600 lines/inch. The type fonts, digitized by Monotype for IBM, are from several sources, including International Typeface Corporation, Monotype, Mergenthaler, and Fundicion Tipografica Neufville, S.A. This doesn't make it a device of any interest to quality typographic markets. This is especially true when one considers that it takes a large-sized IBM computer and the rather elaborate Document Composition Facility (DCF) program to drive the Zapper. However, for the thousands of companies with installed IBM mainframes producing numerous quantities of documents for internal and external distribution, the \$21,000 price of the Zapper will be attractive indeed. This spells the start of yet more trouble for beleaguered typesetting service houses, and perhaps signals the start of the era when everyone (or their computer) is their own typographer. Will "Quality" go out the window? We think not. It will simply have become another little part of the system's software.

Advent of the Artist/ Illustrator Terminal

Commercial acceptance of the Scitex Vista at Time Incorporated, marked by an order for 9 more units, and the debuts of a number of new products like the Crosfield ProEdit and Slidetek prompt much consideration of the

possible implications of automation in the graphic designer's life. Vista and ProEdit are extremely expensive and mostly address the production of electronic mechanicals rather than supporting the more creative tasks of conceptualizing, sketching or producing detailed thumbnails.

However, editorial use of digital electronic color is now the focus of a large amount of research and will soon be the subject of a great deal of marketplace activity. This will result in development of new computer graphic tools for the designer. Such systems have been the subject of intensive and productive research at the Massachusetts Institute of Technology's Visible Language Workshop, the New York Institute of Technology, Brown University's Interactive Documents Project, the University of Nebraska's Videotex Labs and many other places in the U.S. and Europe.

The migration of technologies and techniques in electronic color, from the platemaking production area where it first appeared in the form of products like the Hell Chromacom, Scitex Response and Crosfield 860, into the editorial/creative arena, is now well underway. Experience in technology evolution in the newspaper and typesetting industries since the mid 1960s has shown that computerization almost invariably first appears as a solution to production-related problems. Young technologies are frequently immature and inefficient, but traditional production methods are so arcane and costly in human and material resources that savings are no problem to achieve. Many newspapers replacing hot metal in their production areas recovered several million dollars in less than a year.

Unfortunately, the automation of production tasks, while more cost effective, often places a new set of constraints on the creators in the process. Optical character recognition systems installed in editorial departments of newspapers are one good example of economies in production "throughout" that were paid for by punitive restrictions placed on the nonparticipants.

Preparation of illustrations using the new generation of all-digital color prepress systems requires thinking through a design problem using the vocabulary of a graphic arts stripper. Direct use of these systems (if affordable) requires a strong production orientation. This dictates a mindset, rules and terminologies alien to the creative task.

As technologies mature, bringing better price/performance ratios and more stable, reliable equipment, they inevitably bring migrations of functionality. This basically means that the encounter between human endeavor and computer systems, which results in electronic data, tends always to move closer to the point of origin.

In the time from 1974 to 1978, commercial typesetters were pioneering purchase of text editing and composition equipment to drive the new generation of digital CRT typesetters.

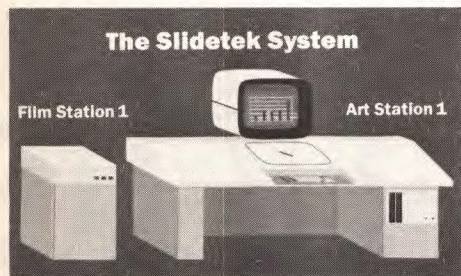
Report from

By 1979, a new emphasis on word processing interfaces surfaced. This allowed authors to capture keystrokes on word processors, placing responsibility for text perfection back on the originator of the copy. Typographic terminals like the Xerox Star take the next logical step, making the originator responsible for both form and content in the document being created. Now our industry seems about to witness a similar migration in the area of color technology.

A horde of companies with names unfamiliar to the graphics community—Microangelo, Digital Effects, Applicon, Computervision, Interactive Picture Systems, and Dicomed—have been working busily to perfect terminals for their own industry applications. Now these companies, most of which have been working with lower-cost and lower-performance equipment than Crosfield, Hell, and Scitex, are about to invade our industry.

The Artist/ Illustrator's Workstation

From the large number of research and industrial products intended to utilize image processing in some way, perhaps the most interesting for the designer community is the research project underway at the Visible Language Workshop in Cambridge, Massachusetts. VLW has had an experimental computer system (VLWMAC) operating since 1978. The focus is automation of the designer's tasks through the provision of a terminal capable of capturing and manipulating images and mixing them with full-quality typographic representations of text on a single interactive screen. The prototype consists of a powerful, interactive computer (a 32-bit Perkin-Elmer main frame CPU), a 300-megabyte disk, magnetic tape, line printer, a 512x512x28-bit frame buffer with video frame grabber, and a CCD-Reticon digitizing scanner.



The Slidetek Artist Workstation

According to VLW Director Professor Muriel Cooper, "The electronic revolution has broken traditional definitions of the disciplines of photography, printmaking, graphic design, and graphic arts. New technologies and media proliferate and merge in ways

which challenge both personal and public print communication modes. As we shift from a mechanical to an informational society, new communication processes, new visual and verbal languages, and new relations of education, practice and production must evolve."

Several commercial versions of the VLW concepts will be entering the market later this year with prices ranging from \$50,000 to \$150,000. Some will address the needs of the individual designer, others will focus on the needs of large design groups or ad agencies.

The VLW has varied capabilities for creating images with electronic versions of traditional painterly tools, merging and manipulation of scanned multiple images and generation of images by purely mathematical processing. The system also has a feature called The Big Picture which emulates the pushpin board, allowing the designer an overview of component images and multiple pages (up to 16) of work in progress. This uniquely addresses the question of management of the digital creative process, a critical issue not dealt with by other products or prototypes to date.

Color slides

Perhaps most familiar as a graphic application (and the source of most A/I workstation research now) is the electronic composition of color business graphic slides. Pioneered a decade ago by General Electric's Genographics Division, there has been a rapid acceptance and proliferation of devices capable of making bar charts, pie charts, and similar color presentation graphics. These have been traditionally output in 35mm or 70mm slide formats, on overhead transparencies or as low-resolution color ink-jet plots.

A tremendous amount of activity in this area has resulted in a drop from the initial \$500,000-plus investment to microcomputer-based software packets costing as little as \$6,000. The potential market for these devices and for the services of such devices is tremendous. Already, a number of commercial typesetting installations, including Mercury Typographers in San Francisco, have installed color slide making equipment as a service to their graphic designer customers.

The most promising new development in this cluster of companies seems to be San Francisco-based SlideTek (Ft. Cronkhite, Sausalito, CA 94965; 415-221-4164). This enterprising young group is headed by computer prodigy Paul Sawyer. His group recently introduced their ArtStation (\$27,000) and FilmStation (\$34,000) at the Visual Communications Congress in NYC. The system is designed for high-volume graphic slide production but contains almost all of the real features needed by the dream Artist Workstation of the future.

Most important of these are resolution-independent image manipulation and con-

tinuous real-time interaction. The former means that output devices ranging from low-quality ink-jet to 4000 x 4000 pixel color film recorders can be used with ease. The latter means that changes are continuously shown to the user as they are performed, allowing aesthetic judgments to be made instantly.

Bar, line, pie and area chart generation is instant, with the image being generated mathematically from numeric inputs. Color manipulations of over 16 million shades are supported, with precise color matching also supported. A video camera allows input of layouts and images which can then be traced to become part of the picture. An elegant program for fitting of complex curves helps eliminate the primitive 'digital' look which was the trademark of earlier systems. A full range of type fonts will be part of the system.

SlideTek claims that the availability of graphic arts quality output sharply differentiates it from competitors like Via Video, Quantel, Artronics, Morgan-Fairchild and New England Technology. These suppliers offer paintbox capabilities but can only record at TV resolution. These are primarily used in image-making for television broadcast or animation. The FilmStation offers a price ratio of about 8-1 over competitive output units like the Dicomed and a resolution ratio of as much as 36-1 over commercially available paintbox systems' output.

We have already witnessed the appearance of the first of a thundering herd of Artist/Illustrator workstations. Future units will offer a wide range of features, sophistication, input capabilities, and output alternatives. There will likely be several kinds of tools. The simplest will be software packages for microprocessors. The most sophisticated will be workstations able to communicate directly to a color image assembly system for output of color plates from a digitally prepared mechanical.

Digital storage of ideas

There will also be simpler terminals that designers will use to sketch and store ideas. While microprocessor packages will have novelty appeal, it is likely that only a more sophisticated repertoire of functions, including scanned picture input and manipulation will really start to change the way designers work.

Time and money saved, quality controlled

What effect will all of the above have on the graphic design industry? Certainly, there are great benefits to be reaped from the reduction of time and money presently spent in multiple iterations of design concepts. The divergence between concept sketches and final product could be reduced, simplifying designer/client communications. Attendant savings will be made in time and energy on

the part of production people. The lead time to go from concept to print could be dramatically reduced. The time available for designers to perfect their concepts could be dramatically increased. Social relationships among designers, typesetters, color separators, platemakers, and printers could be dramatically improved. Multiple iterations of solutions would be simpler to produce. Visualization would become simpler and more immediate.

Is there a bottom line to this? Top officials at Avon Products, Inc., the largest user of commercial color printing in the world, indicated that reductions in time from concept to printing press could result in savings or increased revenues of as much as \$26 million per year. Incentives for newsmagazines—Time, U.S. News and World Report, and Newsweek—to include last minute color ads and editorial matter are at least as great. Both time and creative potential are issues for advertising agencies, many of which are already experimenting with color graphics terminals for in-house use by their art directors. News graphics for television and for videotex are both areas with strong need for high-quality, low-cost image origination in a time fashion.

Growing designer receptivity

Is there potential acceptance of the concept of the designer's workstation in the general printing and publishing community? Our personal experience teaching in workshops for graphic designers over the last few years indicates that they are eagerly awaiting the arrival of new tools. Moreover, the ability to work in both print and the new electronic media of videodisk and videotex is very attractive. Within the next few months, we can expect the start of a new era for graphic design; one in which the editorial use of electronic color should provide us with a dazzling, vibrant, and chromatic palette of experiences, and hopefully, a bright bouquet of profits.



Report From Technopolis™ is a quarterly report on developments and perspectives in the new emerging graphic communications technologies. Readers' comments or inquiries are encouraged. Mr. Goodstein is Director of Inter/Consult, Incorporated, and the Experimental Typographics Laboratory in Cambridge, MA (Technology Center, 21 Notre Dame Avenue, 02140). He is also Research Affiliate in the Visible Language Workshop at MIT and a Member in Residence of The Cambridge Institute.

THIS ARTICLE WAS SET IN ITC ZAPF INTERNATIONAL®

Technopolis™

by David Henry Goodstein



Once upon a time

- ALCOTT
- ALGER
- ANDERSON
- ASCH
- AUSTEN
- BABEL
- BALDWIN
- BARRIE
- BECKETT
- BOCCACCIO
- BRONTE
- BUCK
- BULGAKOV
- BURROUGHS
- CAMUS
- CARROLL
- CERVANTES
- CHESTERTON
- CONRAD
- COOPER
- DEFOE
- DOSTOYEVSKY
- DREISER
- DUMAS
- FAULKNER
- FERBER
- FITZGERALD
- FLAUBERT
- FRANCE
- GALSWORTHY
- GARDNER
- GORKY
- GRASS
- GRIMM
- HAWTHORNE
- HUGO
- KAFKA
- LAWRENCE
- LONDON
- MACHIAVELLI
- MALAMUD
- MANN
- MAUPASSANT
- MICHENER
- NIN
- OATES
- O'HARA
- PASTERNAK
- PIRANDELLO
- POE
- REMARQUE
- RUNYON
- SADE
- SAGAN
- SAND
- SARTRE
- SCOTT
- SINCLAIR
- SNOW
- STEINBECK
- STOUT
- STOWE
- STRINDBERG
- TARKINGTON
- TOLKIEN
- TWAIN
- URIS
- VERNE
- WEST
- WHITE
- WILDE
- WOOLF
- WYSS
- ZOLA

A WORD SEARCH BY JULIET TRAVISON

Answer On Page 74.

C H E S T E R T O N A U S T E N R
 E A K F A K T T O C L A U M G I N
 R W R T U O T S A L A T M H A S N
 V A H I U G O F S Y E H I K W A L L S T E L K
 A N O H C D L S A A U T N E S W I U
 T R L N O Y L R D A I I A N O N A
 E N A O W O A T E S N R H O R B F
 S E W D B U R R O U G H S W T E L
 B H R S E O F E D I B E A I H C A
 U A E T R K E C N U E A N G L Y K U B
 L G A C I E S D P A E A O N E S A B
 A N E N T I H I S C O T T C V R R
 K R R D T E F T H M C L H S E A T
 O E I B A R R I E L M I O E P Y H N
 V T Z E N D A K E I M I O E P O O A
 N S O R H V N L C T L O R E T E S
 I A L G E R C H M U C O R G S T S
 O P A L L E D N A R I A B O N S D D A P
 Y I E R E N D R A G K A A R O I U
 N N B R O N T E Q R Q U M O A N A
 U B A L D W I N A U S I R U N D M
 R E B R E F I T Z G E R A L D X

THIS ARTICLE WAS SET IN ITC GARAMOND™ CONDENSED

ILLUSTRATION BY WALLY NEIBART



How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out — they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these proper nouns may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagrecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus — sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Eigennamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.


Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.



What's new from ITC

itc

ITC Weidemann™ is available in Book, Medium, Bold, and Black weights with corresponding italics. Small caps and oldstyle figures have been created for the two lightest weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license  is your guarantee of authenticity.

These new typefaces will be available to the public on or after October 17, 1983, depending on each manufacturer's release schedule.

Weidemann™

(pronounced Vi-de-mun)

The first typeface design in the fifteenth century was created specifically to set the Bible. It was the end result of an extensive research and design program on the part of Johannes Gutenberg. In fact, most of the early typeface designs were created because of a particular printing assignment.

Over half a millenium later, ITC Weidemann™ carries on this proud tradition originated by Gutenberg. Originally called Biblica, ITC Weidemann was commissioned by the German Bible Society on the occasion of the first Bible translation mutually sponsored by the German Catholic and Protestant church authorities. Upon first seeing the face, ITC felt that it should be made available on a worldwide basis. In the process of converting Biblica into an ITC release, the name was changed to credit the designer, Professor Kurt Weidemann.

As a Bible type, Biblica was conceived in only three versions: book, book italic, and bold. For the ITC release, slight design adjustments and modifications were made in these weights to develop ITC Weidemann into a full family of four weights with corresponding italics.

One of the main guidelines for the development



of this new design was that it maintain economy of space without sacrificing levels of readability or legibility. Translating this into specific design parameters, ITC Weidemann was created with relatively narrow character proportions, a larger than average x-height, distinct character design traits, and optically even stroke thickness. These parameters yielded a design which has proved to be ideal for all forms of text composition.

Because of its somewhat condensed proportions and relatively large x-height, ITC Weidemann uses space efficiently. When compared to normal book types, ITC Weidemann can save considerable space. In addition, these character proportions aid in improving levels of readability. The narrow

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
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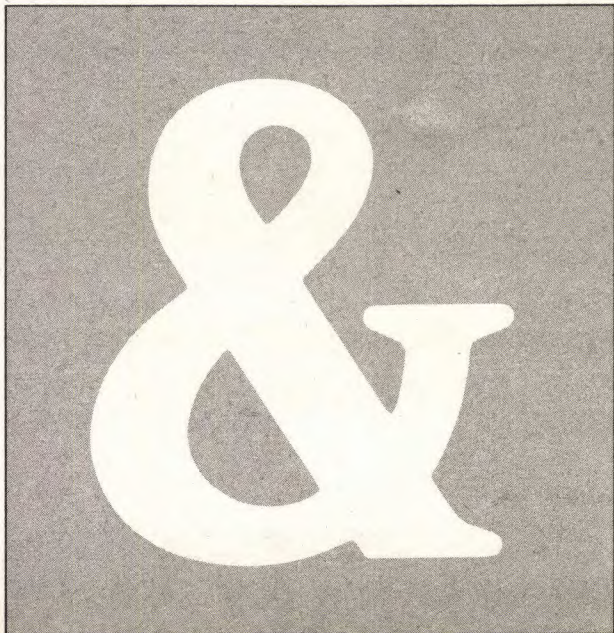
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characters allow for an additional number of letters to be taken in by the eye at a single glance; and at the same time the increased x-height provides for a proportionally large character shape to be viewed.

Extensive legibility comparison tests were conducted between the original Biblica and Times Roman. They were performed by the Department of Psychology at Christian Albert University in Kiel, West Germany. The results of those tests anticipate that, during sustained reading, ITC Weidemann (formerly Biblica) will provide for the comprehension of more letters during each saccadic pause taken by the eye. This means that ITC Weidemann can be read both more easily and more rapidly. (See Examples, Pages 30-31)



Because of the specific assignment from the German Bible Society, Professor Weidemann chose to pattern his type after oldstyle roman design traits. His reasons were:

The bracketed serifs of oldstyle faces help to retain baseline definition.

The relatively even strokes in oldstyle roman letterforms assure a uniform typographic color which results in less show-through on light-weight stock.

An oldstyle face permits more distinctive shapes of individual letters than many other serified types.

ITC Weidemann is released in four weights: book, medium, bold and black, with corresponding italics for each weight. Small caps as well as old-style figures have also been created for the two lightest weights.

Professor Kurt Weidemann teaches communications and graphic design at the State Academy of Fine Arts in Stuttgart, West Germany. He was helped with the artwork of ITC Weidemann by Kurt Strecker, a long-time associate.

I MOSE/GENESIS 11. 12. 13

³¹Terach verließ mit seinem Sohn Abram, seinem Enkel Lot und seiner Schwiegertochter Sarai die Stadt Ur, um ins Land Kanaan zu ziehen. Sie kamen bis nach Haran und blieben dort. In Haran starb Terach im Alter von 205 Jahren.

Die Urväter Israels (Kap. 12–35)

Gott beruft Abram (Abraham)

12 Der Herr sagte zu Abram: »Verlaß deine Heimat, deine Sippe und die Familie deines Vaters und zieh in ein Land, das ich dir zeigen werde! ²Ich will dir viele Nachkommen schenken und dich zum Vater eines mächtigen Volkes machen. So wirst du in aller Welt berühmt; an dir wird sichtbar werden, was es bedeutet, wenn ich jemand segne. ³Alle, die dir und deinen Nachkommen Gutes wünschen, werde auch ich segnen. Aber wenn einer euch Böses wünscht, dann trifft ihn mein Fluch. Alle Völker der Erde werden Glück und Segen erlangen, wenn sie dir und deinen Nachkommen wohlgesonnen sind.«

^{4/5}Abram folgte dem Befehl des Herrn. Er war fünfundsiebzig Jahre alt, als er seine Heimatstadt Haran verließ. Seine Frau Sarai und Lot, der Sohn seines Bruders, begleiteten ihn. Sie nahmen ihren ganzen Besitz mit, auch die Sklaven, die sie in Haran erworben hatten, und zogen in das Land Kanaan, in dem damals noch die Kanaaniter wohnten. ⁶Sie durchquerten das Land bis zu dem heiligen Baum bei Sichem.

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Abrams Bewahrung in Ägypten

(vgl. 20,1-18; 26,6-11)

¹⁰Damals brach im Land Kanaan eine schwere Hungersnot aus. Darum zog Abram noch weiter, um in Ägypten Zuflucht zu su-

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Abram und Lot trennen sich

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13,4: Kap. 12,8 13,13: Kap. 18,20;

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a) Zur Namensform siehe die Fußnote zu 17, 4/5.

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THE BLEN PAXFORD A FULL CHEMIST (OF SOPRAS)



Grandfather with granddaughter

It may not be gold she's spinning out of base materials, but it's surely the next best thing—it's jobs, commissions and cash.

Ellen Rixford describes herself as a three-dimensional illustrator. She is one of those fortunate people whose fine arts training in sculpture also provided her with a means to a rewarding commercial career. While most of the work illustrated here evolved from fabric, she also cuts, pastes, saws, stuffs, drapes and manipulates paper, wood, plaster, plastic, found objects and even food. Nothing is sacred if it solves a problem and isn't nailed down. Mostly she enjoys tackling problems that can be handled with humor. Her work has included still life constructions, landscapes, figures, puppets and props.

Among her clients, she counts N. W. Ayer, Ogilvy & Mather, Marsteller, Avon, Exxon, Book-of-the-Month Club, Harper and Row, McGraw-Hill, Fortune Magazine, Good Housekeeping, Business Week, Reader's Digest, Ms. Magazine, Seventeen, Johnson Pedersen Hinrichs and United Technologies.

Aside from her commercial work, her sculpture has been exhibited in galleries in Connecticut and at the Allen Stone Gallery and Waverly Gallery in New York City. She was also honored with a one-person show by the Society of Illustrators in 1981 and has won awards from the Society of Illustrators and the Society of Publication Designers.

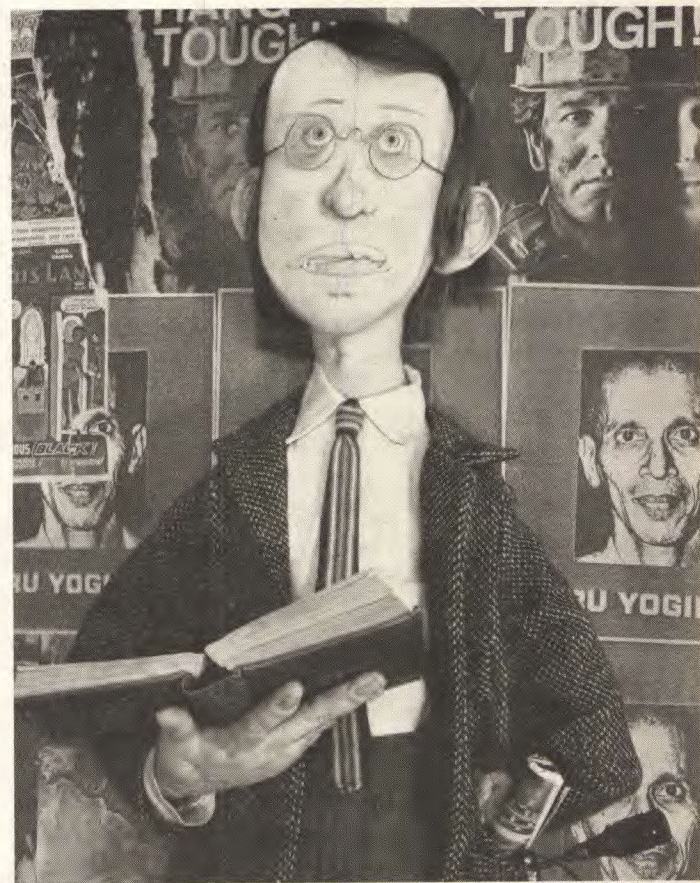
*A new project on her up-and-coming horizon will involve kinetic sculpture. Judging from her appetite for adventure and her energy for work, we expect some wheels will be spinning in her studio before the ink is dry on this page. **M.M.***



Magistrate and self-portrait as a boy



Benedict, a stuffed dragon, is the mascot of the Children's Book Division of The Book-Of-The Month Club



Mad inventor/poet on 8th Avenue & 42nd Street in New York City



Ad for Schering Corp. anti-flea collar

MASKS OF MEXICO

If you have ever painted your face, stuck a false nose and mustache over your God-given features or donned a Halloween mask, you can easily understand the appeal of a disguise. What a powerful device! Let's put aside the petty and fiendish crimes that are committed under cover of a mask. There are a number of harmless, entertaining and enriching experiences to be had, incognito. In disguise, we can try out new personalities, without embarrassment. In disguise, we can give vent to fantasy. In disguise, we can express inexpressible hopes, fears, longings, rage, joy — without inhibition. Masks are genuinely cathartic, for it is a known fact that, when people don masks, their own faces take on the visages of the masks. Under grinning masks, they grin. Under horror masks, they scowl and growl. People actually turn benign, joyous, pompous, clownish, lascivious or threatening, in synch with the mood of their disguise. Such personal experiences with masks and disguises should help us understand the power of masks in the daily lives, and in the social and religious rituals, of primitive people.

ORIGINS OF MASKS. The masks we are referring to are far more mystical and meaningful than the practical devices used by the ancient Greeks to magnify characters and amplify voices in their huge amphitheaters. Nor are they the simple theatrical devices used in Chinese dance and Japanese noh

plays. The masks we are referring to are laden with mythological, historic and magical symbols. The concepts that have been passed down from generation to generation, over hundreds of years, have lost much in the translation. Yet, even though many of the symbols cannot be rationally explained by contemporary participants in "masked" festivals, the emotional impact is powerful and real. These masks, which are inseparable from secular and religious celebrations, have their origins in body painting that was commonly practiced by Indian and African tribes. But in the course of time, and in societies and climates where people didn't bare their bodies or expose themselves to the elements, symbolic decorations and disguises were concentrated in the face. They believed that the spirit and soul of a human being resided in the face. Thus, by donning the appropriate mask, one could inhabit the soul of a god, spirit or animal and control its behavior, influence the course of events and, literally, "change the face of things."

Just how such masks were used — and are still used today — was the subject of an exhaustive work by Donald Cordry. Concentrating on the masks of Mexico, Mr. Cordry first ventured there on horseback in 1931. He continued his investigations for almost fifty years, traveling through the many states, the hinterlands and tribal centers of Indian societies. During his trips he interviewed mask makers, investigated, analyzed and photographed masks from the most primitive to contemporary creations. His work was finished in 1978, just before his death, and finally published in 1980. The facts, insights and photographs in this special sec-



tion of U&Ic have all been abstracted from that colorful and copiously illustrated volume entitled *MEXICAN MASKS*. It is published by the University of Texas Press, Austin, Texas, and anyone who wishes to explore the subject in scholarly detail will find this handsome and informative book well worth its price.

THE MEXICAN MIX. To begin with, we are reminded that Mexican masks, as with everything else in Mexico, are an amalgam of three powerful influences: the native Indian cultures, the European cultures of the Spanish conquerors and the Catholic Church and the heritage of African tribesmen who were deposited in Mexico during the period of slave-trade activity in the eighteenth century. Though it is sometimes difficult to pin down the exact source of a theme or symbol, certain icons have remained consistent in meaning, from the earliest pre-Columbian masks to those used in contemporary festivals.

But to really understand mask designs — what the bats, lizards and snakes are all about... what the devils signify... the meaning of tigers and toothless old men — one has to know how and why the masks are used.

DANCES AND MASKS. The masks in Mexico are fundamental to the performance of ritual dances. The dances are community celebrations, but though they are public, social activities, they are not an open, all-join-in affair. They are carefully organized events, usually planned and managed by the *mayordomo* of the village. It is his responsibility to hire the dancers, arrange for their training, their costumes, masks and their bed-and-board for the duration of their stay.

There are five major themes celebrated in the form of dance. Probably the earliest, most primitive dances related to *nature and mystical phenomena*. There are also dances to celebrate *historic events, Christian legends, occupations*, and some dances are purely for *entertainment*. Often, there are overlapping elements of choreography in the dances. In fact, as might be expected, there is frequently some conflict of interpretation and practice among aficionados. But more amazing than the differences of opinion, is the consistency of symbols that has endured from pre-Columbian times to the present.

NATURE-RELATED DANCES. These dances are probably the oldest, most mystical, and have their source in primitive man's total dependence on nature for survival. Life was hard. The forces of nature could play havoc with their food supply. It was believed that one could influence those forces — the rain, the winds, the fertility of crops and abundance of animal life — by inhabiting the spirits of the controlling gods. Since they believed the spirit was in the face, by wearing the appropriate mask, the dancer could penetrate

A **DEVIL MASK.** A rare old specimen, probably fashioned by a *santero*, a skilled church-supported carver. The mask is dualistic in purpose; the devil face represents evil, the snakes are a petition for rain. Tlapa, Guerrero (Nahua).

Photographs of masks from *MEXICAN MASKS*, by Donald Cordry, © 1980 by the University of Texas Press, Austin, Texas.



the spirit and direct its behavior. For instance, the tiger who is considered king of the beasts, and is feared as a threat to farm workers, could be detrimental to a good harvest. Thus, a tiger mask and tiger dance are performed to ensure a safe crop. In the dance, the tiger is hunted down and symbolically killed. In this category of dance, there are masks and specific dramatic action to guarantee good hunting, good fishing, ample rainfall and benign climatic conditions.

HISTORIC DANCES. Generally, these dances are devoted to the theme of the Spanish conquest, from the Indian point of view. In the dance, which represents the tragedy of the destruction of the Indian civilization, there are costumes and masks for Spanish soldiers and Indian warriors. But the most important character presented is that of Malinche. Malinche was an Indian woman who became the interpreter for Cortés, and eventually his mistress. Although she is regarded as a traitor, she is also considered to be a strong character who was able to penetrate the soul of the conqueror, and win her way into his heart as well as his bed. The Malinche and Cortés masks are generally painted pink or red, the colors that symbolize lust, and are adorned with lizards, one of the many animals used to connote sexuality. From the Christian point of view, the dance is not a total disaster because the entire population winds up embracing Christianity happily.



B

the established Indian "spirits" or "gods," they refurbished the spirit masks, adding horns, leering and grotesque expressions, turning them into *devil* masks, thus making them objects of fear and ridicule.

Among the Christian-inspired dances, which include devil masks, are passion plays depicting the life and death of Christ, and several dances that demonstrate the struggle between good and evil. One such dance, The Dance of the Moors and Christians, is performed with elaborate masks representing exotic kings and sultans doing battle with simple, honest Christian soldiers. All ends happily with the Moors finally embracing Christianity.

OCCUPATIONAL DANCES. This category of dance fulfills two functions. It honors certain laborers in the community by singling them out as a subject for attention, and it also serves as a teaching device. Through the enactment of the activities of the worker, proper techniques and attitudes are demonstrated to the young children of the community. A typical occupation dance is the Cowboy Dance, in the course of which, the cowboy captures a bull. The cowboy mask is adorned with horsehair, a symbol of strength and power, and the mouth is carved as a round hole, alluding to the way he whistles for his cattle.

ENTERTAINMENT DANCES. No matter how serious the intention of a dance, there is always an entertaining component. But there are a number of dances whose only objective is to entertain. The most popular of these are The Dance of the Devils, The

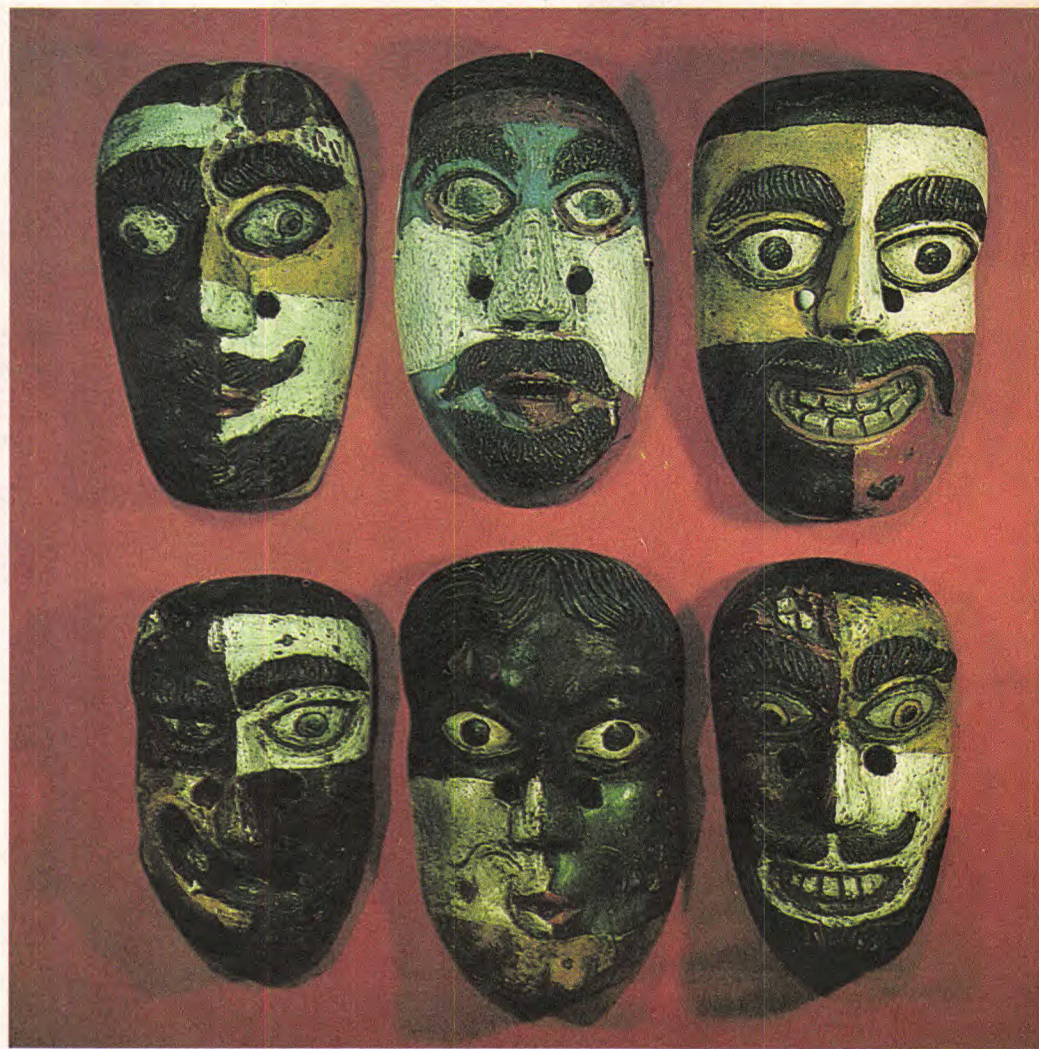
Another typical historic dance event is the enactment of The Battle of the Fifth of May, the celebration of the Mexican army's victory over the French in 1862. The masks used represent Indian and French soldiers.

CHRISTIAN DANCES.

Early on, priests and friars learned that the easiest way to inculcate Christian ideas in Indian minds was through their own customs. They found the "dance" an excellent teaching device and vehicle for demonstrating Christian legends and values. In order to denigrate

B RASTRERO MASK. Designed for one of the characters in the Tigre Dance, who, with his dog, helps the field workers hunt down and kill the tiger, thus guaranteeing a bountiful harvest. Rastrero is always represented with a twisted mouth. Jojutla, Morelos (Nahua).

C TLACOLOLERO MASKS. Used in the Tigre Dance to represent men who care for the fields. The masks are richly carved and divided into sections of varying colors to represent the variations in the look of planted fields. Atmolonga, Guerrero (Nahua).



C

Dance of the Dead, The Dance of the Old Ones and The Dance of the Little Blacks. Since the devil, in Mexico, is not an out-and-out symbol of dread, but something of a prankster, *The Devil Dance* is not a tragic, fearsome affair. The devil behaves somewhat like a clown (in this dance as well as in others where he appears) telling jokes, pulling pranks, making obscene gestures and generally relieving tension. The devil masks are brightly colored, filled with wit and fantasy, and as mentioned before in the section on *Christian Dances* are usually early Indian spirit masks embellished with horns. *The Dance of the Dead* is not usually a dance in and of itself, but is included in other serious dances. It serves as a constant reminder of human mortality. However, in Mexico, death is not the dread and frightening thing it is in other cultures. There is a rather mocking and playful attitude toward it, and the skeleton

masks used in this dance are more amusing than demonic. *The Dance of the Old Ones* is another example of Mexican acceptance of the vicissitudes of life. This dance is one of the oldest known and can be traced back to pre-conquest days. It both ridicules and celebrates old age. The masks and costumes portray smiling, toothless, decrepit old men. The dancers start their movements shakily, leaning on walking sticks, but wind up in energetic lively movements full of acrobatics and joy of life. *The Dance of the Little Blacks* is sometimes enacted as a serious affair and sometimes comic. In its serious form, it is a crop-fertility dance. As entertainment, it is played in a very comic way with much sexual innuendo. The *Negritos* (little blacks) are sexual jesters who make ribald remarks, shake snakes and lizards (phallic symbols) in the faces of the audience. In the comic version, workers and clowns (the negritos themselves) are bitten by an evil snake, but are then magically cured. Toward the end, the snake temporarily escapes, but is eventually hunted down and killed by the dancers. The joy of life is evident in all these dances.

SYMBOLS AND MEANINGS IN THE MASKS. Many of the symbols in the masks are obvious and easy to understand in terms of the dances and their purpose. But some derive from prehistoric myths, and some have been added to, modified and amended by, succeeding civilizations. Often they vary from village to village, and meanings and motifs have been lost. Sometimes the meanings are the secret knowledge of

the mask makers who are not anxious to share their sacred, private information with just anybody. And since young people are not generally inclined to continue the primitive traditions of their forefathers, much of the knowledge and meanings about masks have been lost. Where they continue to be used, they're not often understood in a rational way. But there is a strong emotional response to the dances and the masks, even by those who don't grasp their meaning.

Even where the meanings are not directly traceable or obvious, there are certain philosophical precepts and basic mythology that comes through in the masks. The notion of the *duality* of life is clearly represented in Mexican masks as well as in masks of other societies: male and female, life and death, good and evil, tragedy and comedy, etc. Among Mexican masks there are a number of two-faced representations. Sometimes two faces are included in one mask; sometimes two separate halves are joined in one, or negative and positive symbols are added to either side of a single face. Other ways of expressing duality are found in constructions where two bodies are joined, and in masks with two small faces affixed to the eye sockets of a single large face. Another common symbol for duality in Mexican masks is a twisted mouth. This same symbol has been found in masks made by certain Indian tribes of North America and some mask-making Eskimos.

COLOR AND PAINT. The actual colors chosen are often significant. Pink and red represent lust, as demonstrated in the Malinche and Cortés masks. Sometimes masks are divided into sections of varying colors to represent different fields of crops. Two-faced masks are painted in two different colors to emphasize their dualistic nature.

ANIMAL SYMBOLS. Each group of animals is watched over by a spirit, endowed with the power to look after its population and make sure it flourishes. There is a Lord of the Deer, a Lord of Caimans and Fish, a Lord of Wolves, a Lord of Serpents, etc. There are masks, naturally, to represent each of the animal spirits. But most important of the animal symbols is the tiger.

The Tiger is the recognized lord of all the animals. He is the most powerful and most feared, for he has the wherewithal to harm farm workers and interfere with the production of crops. The tiger symbol appears in masks and in full costume in a number of dances.

Bats are formidable symbols in Mexico and have a dualistic interpretation. They



D EAGLE KNIGHT MASK. In this mask, used in the Azteca Dance, the eagle represents war. The mask represents the ancient Chichimec warrior fighting against Christian conquerors. Guerrero (Nahuatl).

E GOAT MASK. This heavy old mask made of hardwood has been re-used and repainted a number of times. Tlaxhuala, Guerrero (Nahuatl).





F

live in caves which are associated with water... with rain... and hence with fertility. In this sense they are a positive symbol. But the cave is also the mythological entrance to the underworld. And since Mexico is the home of the vampire bat (which survives on blood) the animal is associated with the bloody religious sacrifices practiced by certain pre-Hispanic Indian societies. All of which gives the bat the double identity with death, sacrifice and sorcery, as well as with fertility. On masks, the bat is frequently splayed out across the nose section. Thus the bat is used to symbolize both fertility and death.

Armadillos are burrowing animals that disappear into the earth, so it is easy to understand how they come to be associated with the soil and with the fertility of crops. Masks devoted to fertility dances are often designed with scaly markings to represent the hide of the armadillo.

Dogs are clearly the most beloved and most beneficial animal in Indian mythology. Aztecs and Mayans, alike, believed that a dog guided dead souls to their resting place in the underworld. Dogs are also associated with lightning which illuminates roads for safe travel to the great beyond. Lightning, though threatening, is inseparable from the benevolent rain, so here again is an instance of the duality of symbols—the dog with the power to turn a destructive force into a helpful one.

Lizards signify phalluses, sexuality, lust and abundance, all of which are highly desirable to Mexican Indian tribes who have no puritanical heritage to stand in the way of their pleasures. The lizard is a popular symbol on masks that are colored red or pink—hues that are also associated with lust and passion.

F MASK FOR DAY OF THE DEAD. Created in a negro village, near the coast and the Guerrero border, this mask shows the influence of African sculpture. Deer antlers, horse-hair, corn kernel teeth and fierce round eyes are distinctive features. Estancia Grande, Oaxaca.

G HELMET MASK, BAT DANCE. A helmet mask, worn during the Bat Dance performed on December 23rd, in which all animals pay homage to the Christ Child. A squirrel is perched on the head; a bat, a butterfly, a lizard and a coyote are superimposed on the face. Totozintla, Guerrero (Nahua).



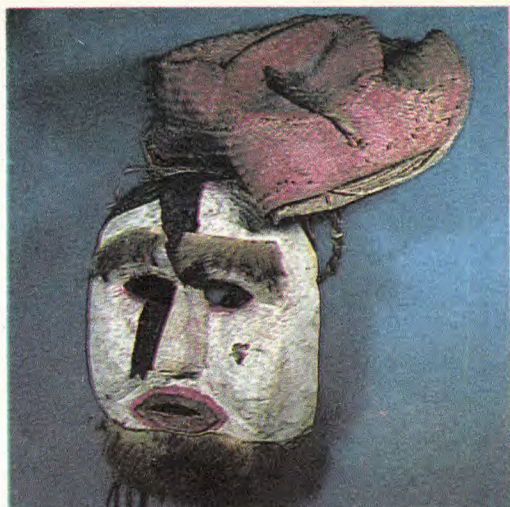
G

Serpents and Snakes have multiple associations which eventually boil down to fertility. They are symbols of water, because their twisting, meandering movement resembles the flow of rivers. Their body forms have phallic connotations. Together, water and sexuality guarantee fertile crops. It is also quite common to find masks in which snakes are used to represent hairlocks, sideburns and beards.

Caimans (alligators and crocodiles), *Fish and Mermaids* are symbols that are popular in areas where fish is a main staple of the diet. Caimans are a threatening symbol, as they are not only a danger to human life, but they also eat the fish that the native population depends on for subsistence. Caiman features, combined with dog features, symbolize life-threatening forces, but with the dog leading the dead safely to the underworld. Outside fishing communities, caimans have another meaning. It is commonly believed that the earth rests on the back of a crocodile which floats in a huge lake. Sometimes the caiman is depicted with maize plants growing out of its back. Another enigmatic symbol, frequently

used in conjunction with the caiman mask, are spine-like growths similar to those found on native pochote trees. Since these spines are the source of oil and a silky cotton fiber, both extremely useful to country people, they symbolize productivity. One has to assume that there is some visual association with the spikes of the tree and the scales of the caiman, and that the spikes on the mask represent an invocation to turn a destructive force into a productive one.

Fish, mermaids, frogs and toads



H

both fertility symbols—and the pochote spikes mentioned previously, plants have no overt role in mask design. However, in the creation of the mask, they play a substantial part. For one thing, mask designers make use of hallucinogenic plants to aid them in visualizing their creations. Also, because they believe spirits inhabit the trees used for making masks, there is much ritual involved in cutting the wood so as not to offend the resident forces.

Invertebrates such as bees, grasshoppers, scorpions and the like, are all destructive forces and have negative connotations in a mask. A bee, for instance, is often included on the Malinche mask to represent the stinging, destructive behavior of this traitorous woman.

The human face most often appears in masks for historic, religious and occupational dances. As with animal masks, certain parts of the body are interpreted symbolically. *Hair*, sometimes represented by snakes, sometimes by cornsilk, is a sign of virility. *Eyes* are equated with sky, with rain and with water—also a life force. Mirrors are sometimes used for eyes; the sparkle and reflections accentuate the vitality of the spirit. *Noses* are generally phallic symbols with sexual connotations; this is a symbol of tremendous amusement to the population. But twisted noses, notched or deformed noses of any shape or size, are symbols of duality. A turned-up nose, because it resembles the image of the Aztec god of travel, has come to represent merchants and commerce. A twisted *mouth* is a symbol of duality, and a protruding *tongue* on a mask signifies wisdom.

Devil masks are created by incorporating monster features such as horns, tusks, coiling serpents and leather tongues in basic human or animal spirit masks.

Angel masks usually appear in religious dances or festivals and represent “good” as opposed to “evil.” They are generally delicate in color with gentle features, small pink ears, which are pierced for earrings, and have pale blue eyes. (An interesting combination of features since few Mexicans have that coloration.)

MASK-MAKING. Needless to say, as Mexico moves into the electronic age, and as young people abandon primitive practices, mask-making is becoming a disappearing art. Even in times more salubrious to mask-makers, there were only three categories of workers: The *santero*, an artisan employed by the church, provides masks for church dances and festivals exclusively. He is kept

are all water-dwellers, and these are symbols used in rain-petitioning dances. By extension, water and rain guarantee fertility and abundant crops.

Birds are not a common symbol in modern mask design. But in pre-conquest masks, the eagle was an especially potent sign. The eagle is a symbol of war, and significant in the design of the symbol of Mexico, which depicts an eagle slaying a serpent. It portrays the triumph of the militant Aztecs over the peaceable, agrarian Toltecs; the latter symbolized by the serpent.

Plant symbols are not generally used in the design of masks. Since plants did not represent a threat to the well-being of a community, there was no need to transform oneself into a plant to control it. So with the exception of cornstalks, sometimes merging with the body of lizards—

supplied with a well equipped workshop including tools, wood, paint, tinsel, teeth, movable eyes, etc. He is, of course, a well-trained and expert craftsman.

Next highest in the pecking order are the *professionals*. These craftsmen, even though untrained, learned the craft from their fathers and grandfathers. Generally, they are highly intuitive workers whose naive visions produce masks that strongly resemble Byzantine icons. Though they are not official mask-makers, like the *santeros*, they are kept busy producing masks for their own com-



I



J

H COMIC MASK. A crude mask, probably made by a village amateur, has two hats flapped back from the face. It is trimmed with strips of leather, fur and metal. The exact character and dance are unknown. Tanlajas, San Luis Potosí.

I AZTECA MASKS. There is some question as to whether the jaguar mounted on top of the human face is the equivalent of the tiger in Mexican mythology, and whether they represent protective or evil spirits. Chalpa, Guerrero (Tlapanec).

J SHAMANISTIC MASKS. These masks, distinguished by small faces superimposed on the forehead, are similar to masks used by Eskimos in mystical ceremonies. Mask at left depicts tarantula with human features; the mask with the human face has bat ears. Guerrero (Nahua).

THIS PAGE WAS SET IN ITC AMERICAN TYPEWRITER®, ITC NEW BASKERVILLE®, AND ITC KABEL®.

K HELMET MASK FOR THE VAQUERO DANCE (Dance of the Old Ones). This is a very large mask worn over the head and supported by the shoulders. The long pointed nose, horns and pointed ears suggest the mask was designed for a devil character. Area of Axoxuca, Guerrero (Tlapanec).

L BAT MASK. This finely carved bat mask with the head of a jaguar is richly embellished and painted, which suggests it was produced by a church-sponsored artisan. Totozintla, Guerrero (Nahua).

M BAT MASK. The inclusion of a frog in a bat mask is not unusual in that there is a traditional association of bats and frogs with water, and thus with life. Totozintla, Guerrero (Nahua).

N BAT MASK. Specimens as finely carved as this bat mask are rarely found these days, as the tradition and the skills are disappearing. This mask is in the collection of the Museum of International Folk Art, Santa Fe, New Mexico. The mask originated in Totozintla, Guerrero (Nahua).



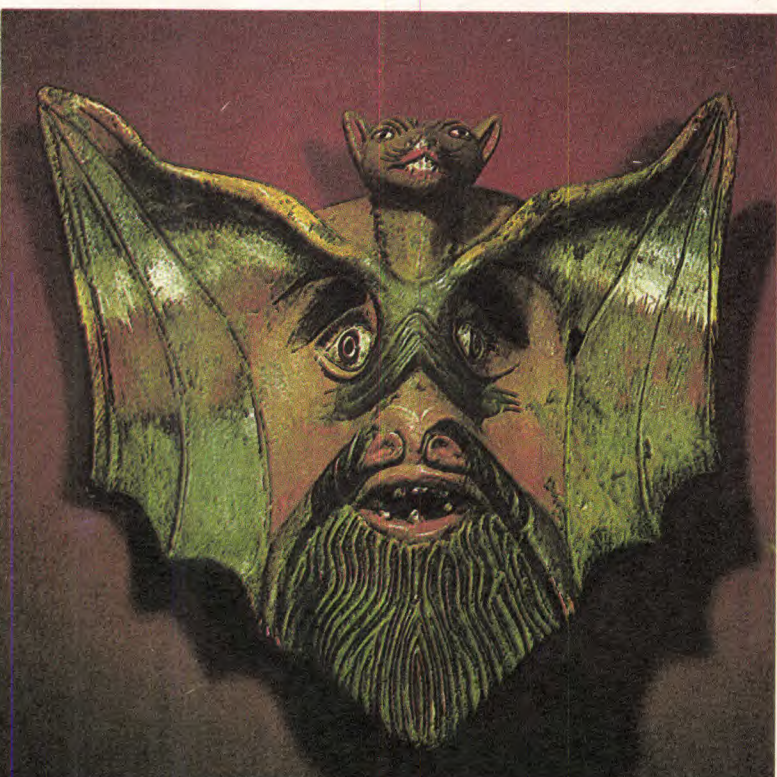
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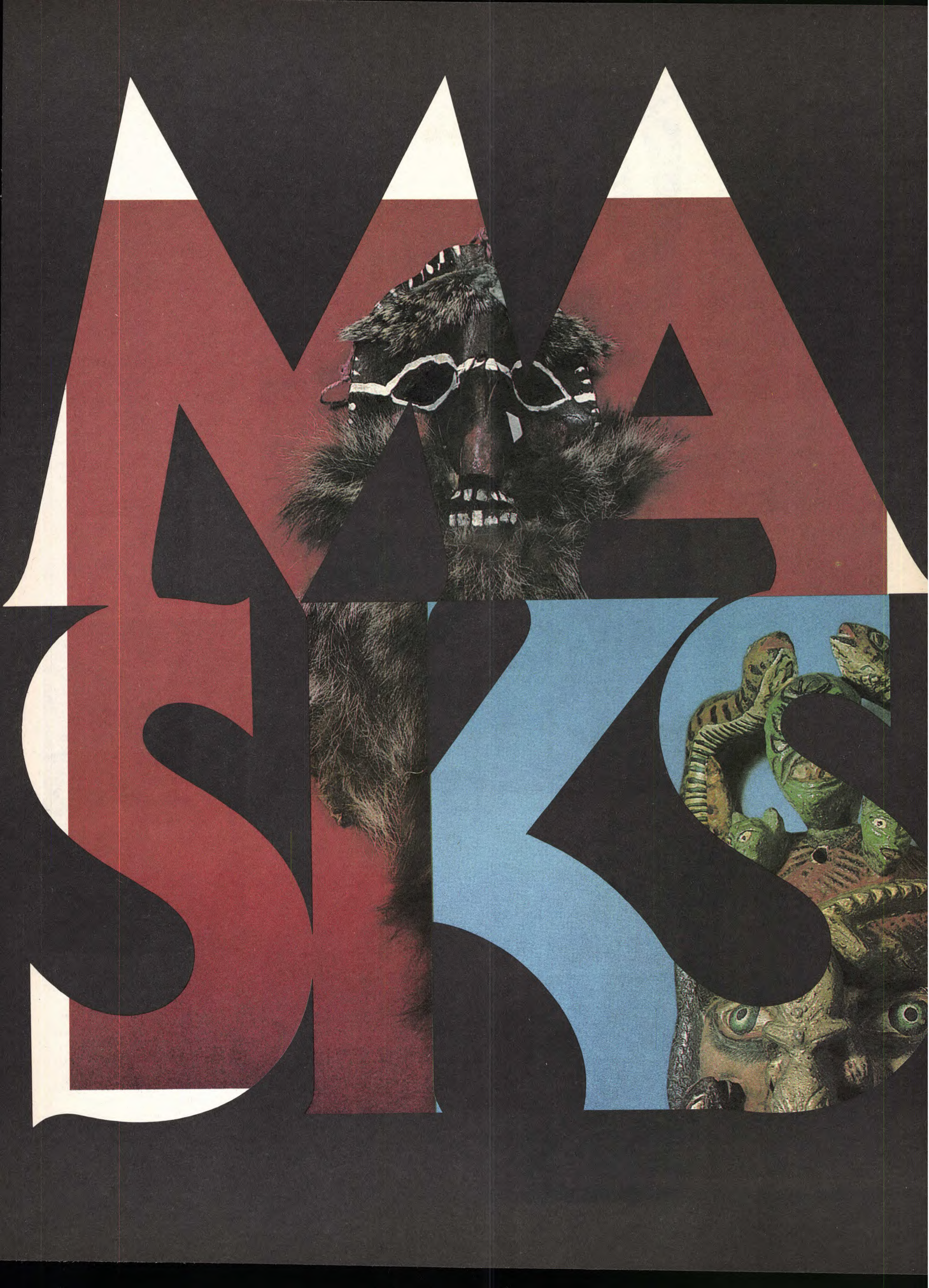


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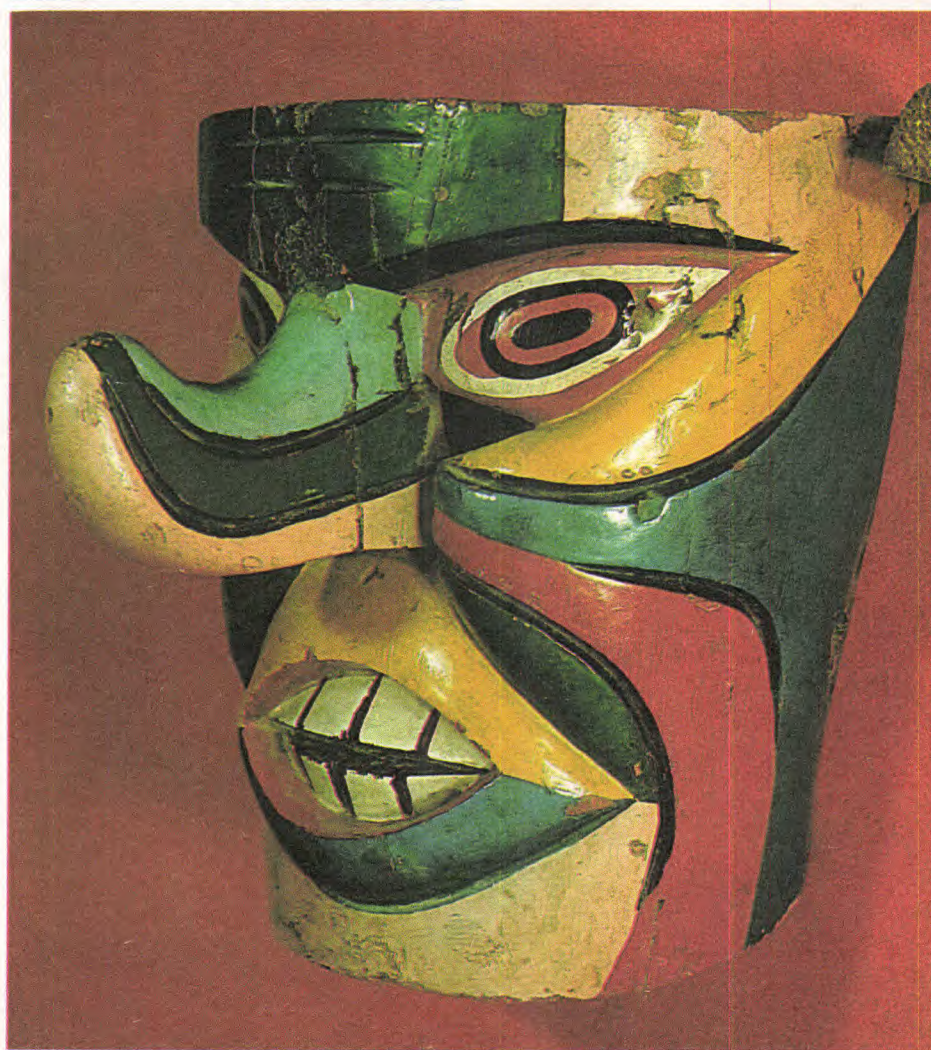
munity and for neighboring villages as well. A third group, *amateurs*, are poor people who cannot afford to buy or rent masks but who, nevertheless, feel obliged to participate in festivals. These people make their own masks, generally quite simple in concept and execution. Their materials and tools are crude, and if the mask has any paint on it at all, it is usually some shiny, clotted oil paint left over from a household job.



MASKS

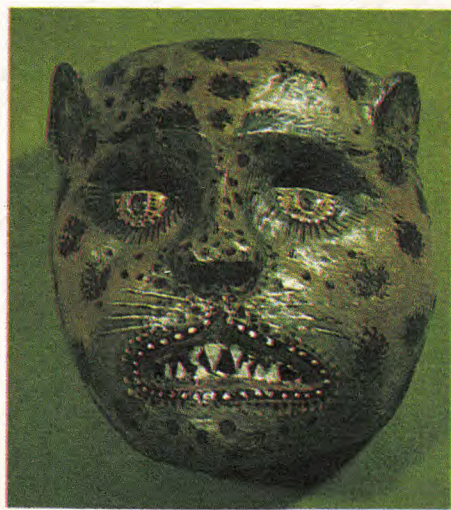
MATERIALS. Most modern day masks are made of wood. It is simply the most practical choice. Wood is easy to come by, easy to carve and requires simple tools. In pre-Hispanic times, wood was the material of choice, because it was believed to have spirits residing in it, and the masks made from certain woods would derive special powers from their source. With this mystical background, it is understandable that other rituals evolved relating to the harvesting of trees and carving the wood. In some areas, wood must be cut during the waning of the moon, preferably at sunrise. In other areas, wood is best cut during a full moon. Still others believe the optimum time is during the rainy season. There are also prescribed ceremonies to be performed before chopping down a tree. One such ritual involves sprinkling the base of the tree with hen's blood and a litre of mescal—as a token of homage to the spirit of the tree. Furthermore, before attempting to make even a single cut in a mask, some carvers look for visionary guidance by downing a shot of hallucinogenic juices.

Of the trees used for making wood masks, the zompante is the most common. It is a soft, lightweight wood with a cork-like center which makes it ideal for carving. It grows easily and abundantly. In fact, a few branches stuck in the ground will take root and produce a whole new stand of saplings, giving credence to the notion that it has magical, immortal qualities. Other woods used in mask-making throughout Mexico are poplar, pine, willow,



o ash, pochote, avocado, copal and a number of indigenous varieties.

Although wood is the most extensively used material, and has been in the recent past, earlier masks were fashioned from a variety of resources. Bone, clay, stone, leather, gourds and wax were all used as far back as pre-Hispanic times. In the early 1900s certain metalworking communities produced copper and silver masks,



Q

hammered out in a repoussé technique.

The finishing and decorative details on Mexican masks are entirely consistent with the primitive concepts that inspire these creations. The simplest cutting and burnishing tools are used. The colors derive from nature—from the earth, minerals and plants—not from chemicals or sophisticated color theories. And the decorative teeth, hair, horns, tusks are never fabricated; they all come from their natural source.

Ultimately, someone poses the question: Are these masks works of art or craft? In the sense that they are useful objects, and that certain rules, symbols, techniques, colors, etc., have been handed down from generation to generation, purists may prefer to call them handicrafts. On the other hand, these masks are hardly the work of deft, exacting, finely-tuned craftsmen. There is nothing routine, schematic or slavishly meticulous about them. They are vigorous, spiritual, expressive visions—more concerned with purpose than with process—and carved more

O **YACATECUHTLI MASK.** In pre-conquest days, the Aztec god of travel was depicted with a turned-up nose. Today, it is a symbol for merchants and commerce. The mask is from the region of Michoacán (Tarascan).

P **DANCE OF THE NATIVITY MASK.** The significance of the ruddy-faced projection from the forehead of the mask is unknown, but the mask itself is a very rare old specimen, used in the celebration of the Nativity or The Dance of the Pastorela, as it is called. The dance is unusual for the preponderance of female participants. Area of Axoxuca, Guerrero.

Q **TIGRE MASK.** Every carver has his own version of the tiger. Some work out of imagination, never having seen the real animal. This mask is a fairly naive, benign version, that has been repainted over the original. Tanguizolco, Guerrero (Nahua).



P

with passion than with calculated esthetic principles in mind. Considering the carvers' quest for "vision," the hallucinogenic lengths they go to to procure their visions, and the visceral responses these masks evoke from their audience, we have to allow they are something beyond "handicraft."

I, for one, am content to leave the argument to the academicians. Wherever you see Mexican masks—in art museums, in anthropological exhibits, in craft museums or in the pages of Donald Cordry's book, MEXICAN MASKS, they are surely something to marvel at.

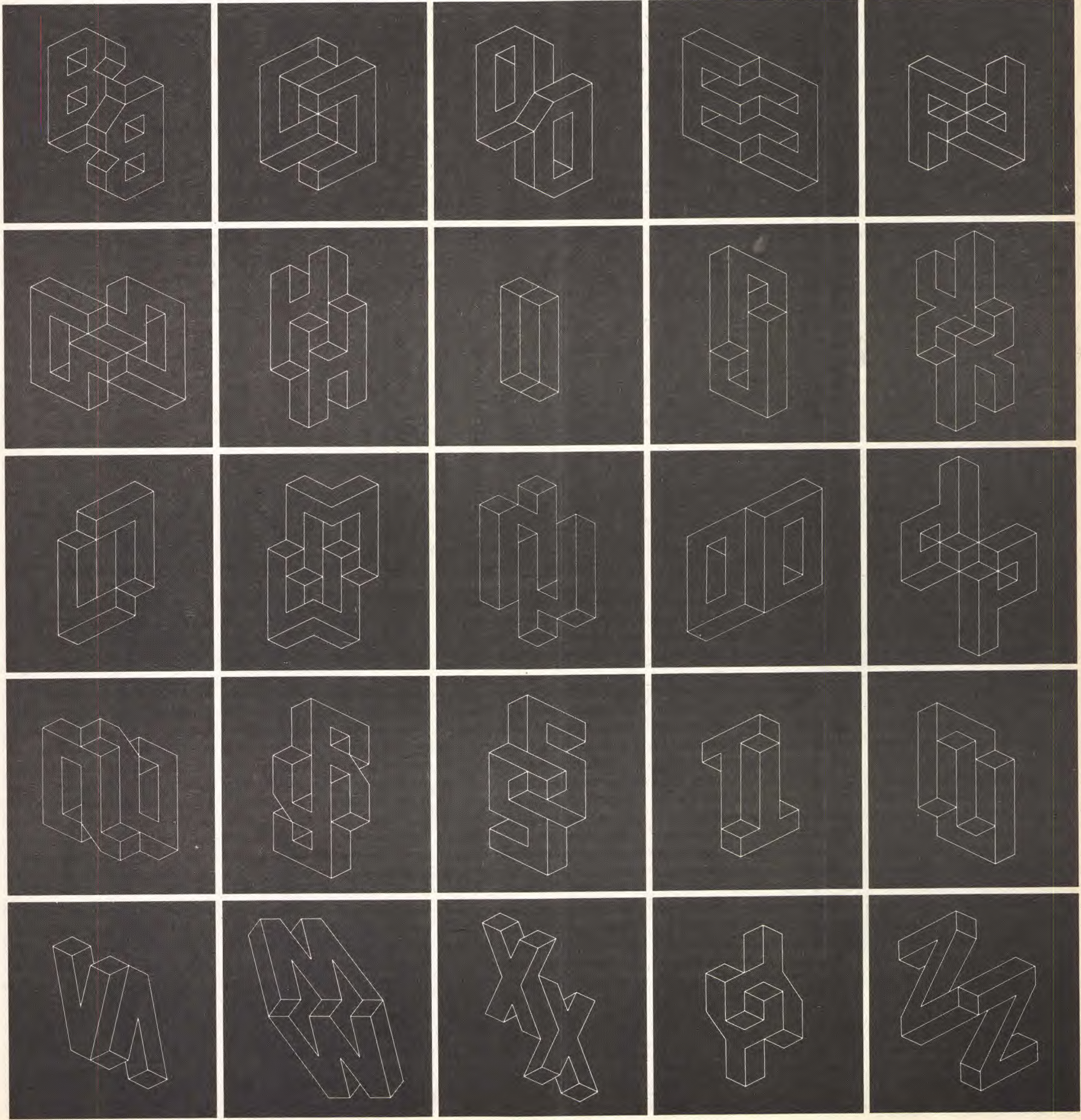
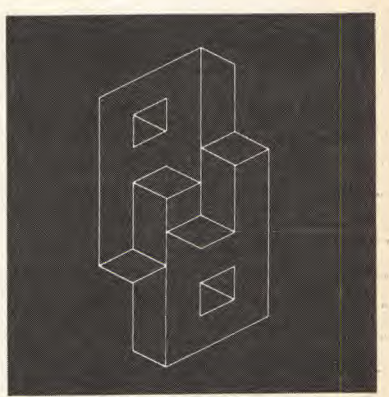
MARION MULLER

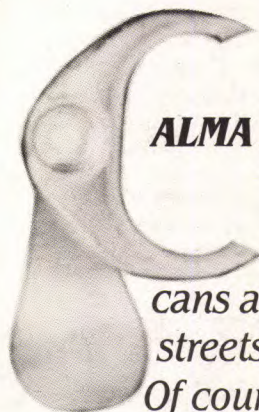
This alphabet started with "T"

in three; and the angles of staging, the elevations, the juxtapositions and the points of contact are completely unpredictable. The configurations shift in space, and challenge our perceptions in a most engaging and tantalizing way.

Mr. Taniuchi calls his opus *Alphabet Rendezvous*, alluding to the fact that the *meeting place* of the forms is the decisive factor in the design. To our mind, this alphabet goes beyond two-dimensional design into real sculptural form.

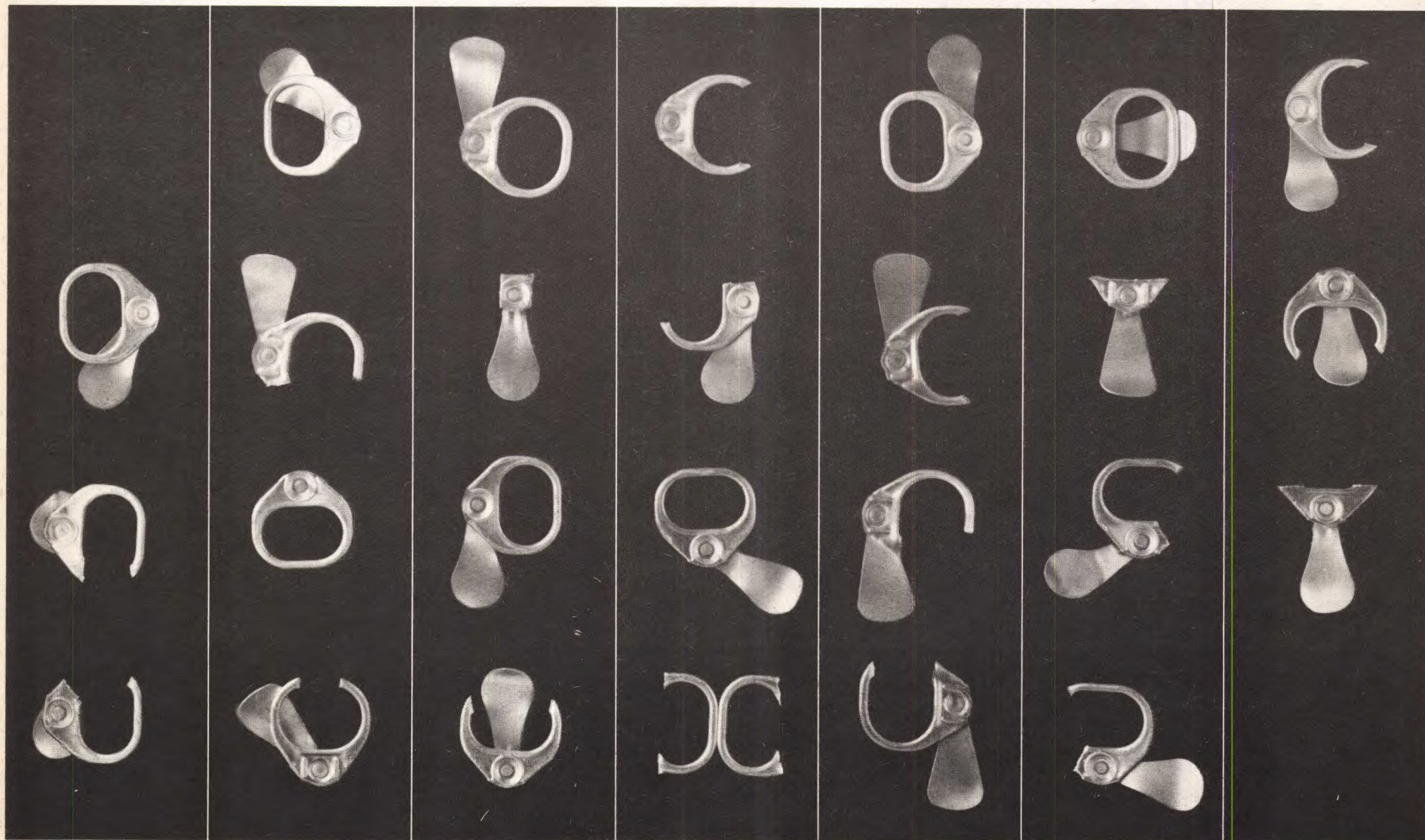
In the Boston area, where he resides, Mr. Taniuchi has produced graphics for a number of design firms, business organizations, and institutions, including WGBH, The Carpenter Center for Visual Arts, Harvard University, D.C. Heath, Houghton Mifflin and Little, Brown & Company. M.M.





ALMA PHIPPS' beer case, lower case

inally!... Someone has figured out what pull tabs on cans are good for, other than lacerating fingers and littering roads, streets, parks and playgrounds. Thank you, Alma Phipps. ♡ Of course, it is presumptuous of us to assume that Ms. Phipps collected all her 26 tabs from cans of beer. It's just as likely they were salvaged from cans of soda pop, fruit drinks, iced tea, milk shakes, peanuts and other vacuum-packed delights. Whatever the source of her pull tabs, the conversion to letterforms comes, no doubt, from her long association with typography and publishing. Ms. Phipps has worked on design projects for *The New Yorker*, *Modern Bride Magazine*, *Class Magazine*, *BFGToday* (for B. F. Goodrich Company), was Art Director for *American Stage Magazine* and Associate Art Director for *Weight Watchers Magazine*. She also completed design projects for Macy's Department Store in New York City, Hilton International and the New York restaurants: *The River Cafe*, *Confetti* and *Chatfields*. ♡ Currently, Ms. Phipps is Assistant to the Executive Art Director of the Book-of-the-Month Club and designer of the *Book-of-the-Month Club News*. ♡ We are publishing Ms. Phipps' alphabet, not only for its fun and novelty, but in the hope that others will be similarly inspired to find a commendable afterlife for the ignoble pull tab. M.M.



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All work habits listed were rated essential or very important by more than 65% of the respondents. Rated highest were: accuracy 94%, neatness 86%, and ability to work well under pressure 84%.

3 Technical Skills

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Design and typographic sense were both rated important or essential by over 95% of the respondents. Color sense, practical sense and pictorial sense were each rated important by about 90%.

6 Education

A two-year associate degree in art and design skills was considered important by 58%. Skills training combined with liberal arts received an importance rating by 57%, and a B.F.A. degree got 42%. On-the-job training was considered important by 84%.

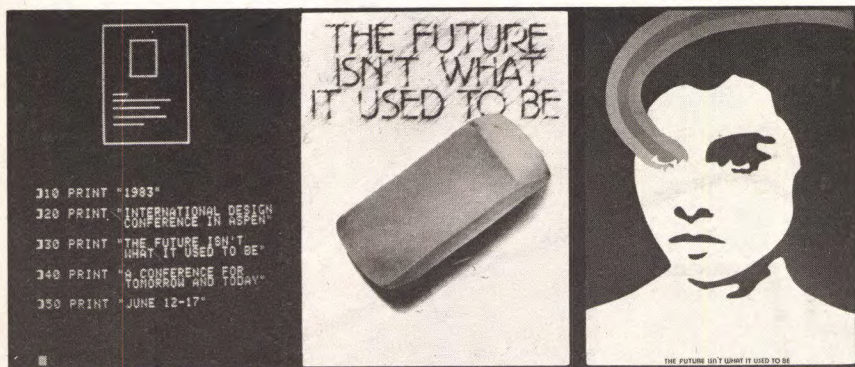
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*Published in the March 1983 issue of U&Ic.

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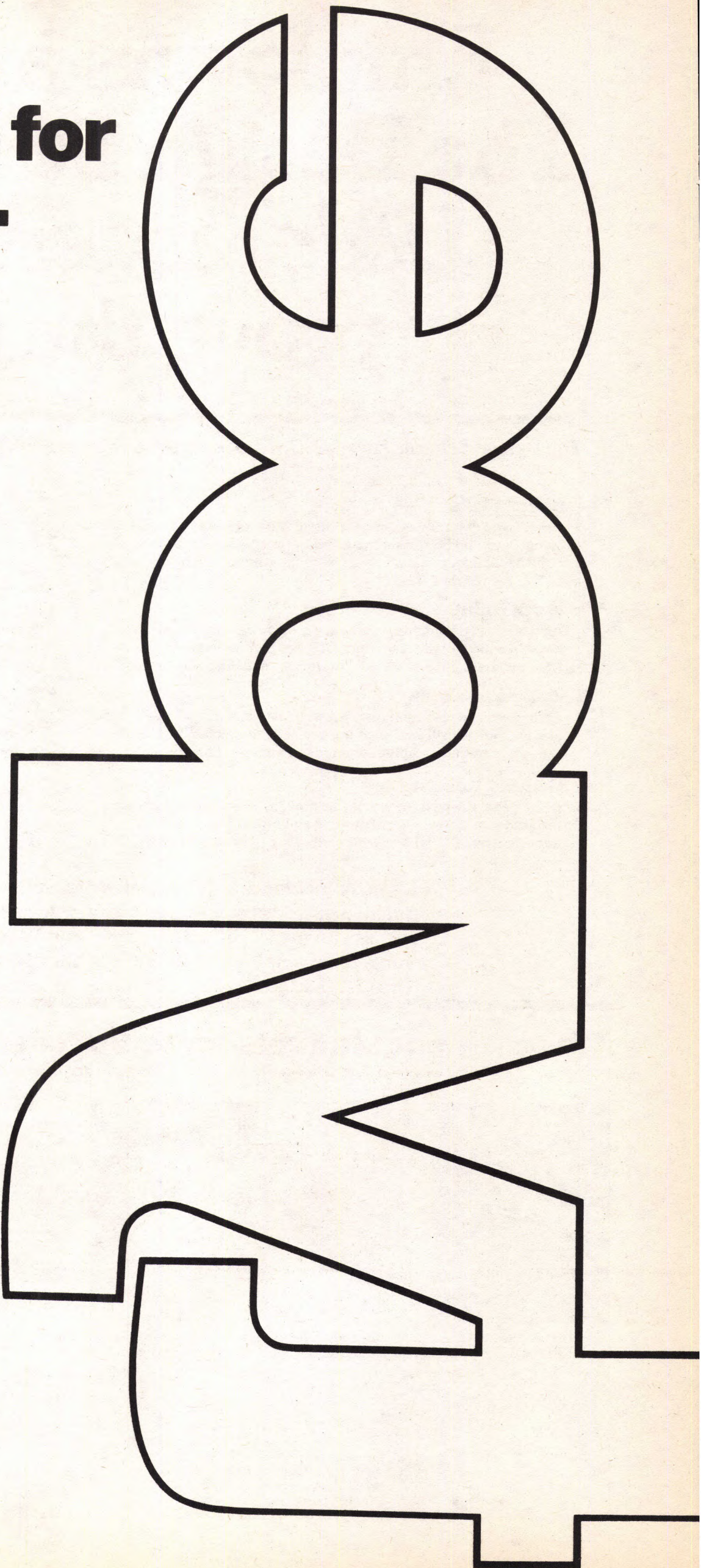
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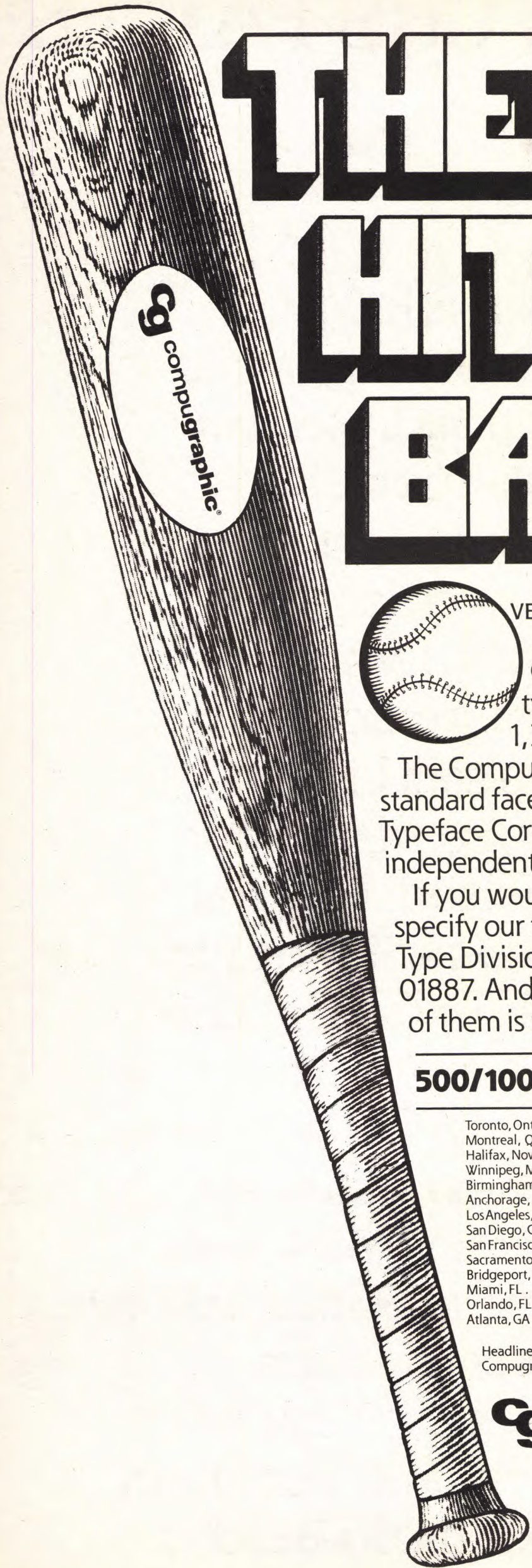
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AG Buch bold
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AG Buch light condensed
AG Buch light condensed italic
AG Buch regular condensed
AG Buch medium condensed
AG Buch bold condensed
AG Old Face regular
AG Old Face medium
AG Old Face bold
Aldus-Buchschrift regular
Aldus-Buchschrift italic
Baskerville Berthold regular
Baskerville Berthold italic
Baskerville Berthold medium
Baskerville Berthold med. italic
Baskerville Berthold bold
Baskerville Book regular
Baskerville Book italic
Baskerville Book medium

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Franklin Gothic ATF italic
Franklin Gothic ATF condensed
Franklin Gothic ATF cond. italic
Franklin Gothic ATF extra cond.
Frutiger 45
Frutiger 46
Frutiger 55
Frutiger 56
Frutiger 65
Frutiger 66

Palatino regular
Palatino italic
Palatino bold
Perpetua regular
Perpetua italic
Perpetua bold
Perpetua bold italic
Perpetua Black
Plantin light
Plantin light italic
Plantin regular
Plantin regular italic
Plantin bold
Plantin bold italic
Plantin bold condensed
Poppl-Laudatio light
Poppl-Laudatio regular
Poppl-Laudatio regular italic
Poppl-Laudatio medium
Poppl-Laudatio medium italic
Poppl-Laudatio bold
Poppl-Laudatio bold italic
Poppl-Laudatio light condensed
Poppl-Laudatio regular cond.
Poppl-Laudatio medium cond.
Poppl-Laudatio bold cond.
Poppl Nero light
Poppl Nero bold
Renault light
Renault light italic
Renault bold
Renault bold italic
Rockwell light
Rockwell light italic
Rockwell regular

Bell medium
Bell medium italic
Bembo regular
Bembo italic
Bembo bold
Bembo bold italic
Berling-Antiqua regular
Berthold Imago light
Berthold Imago light italic
Berthold Imago book
Berthold Imago book italic
Berthold Imago medium
Berthold Imago medium italic
Berthold Imago extra bold
Berthold Imago extra bold italic
Bodoni-Antiqua regular
Bodoni italic
Bodoni-Antiqua medium
Bodoni medium italic
Bodoni-Antiqua bold
Bodoni bold italic
Caslon Buch regular
Caslon Buch italic
Caslon Buch medium
Caslon Buch bold
Catull regular
Catull italic
Catull medium
Catull bold
Century expanded
Century expanded italic
Century bold
Century bold italic
Century Old Style regular
Century Old Style italic
Century Old Style bold
Century Original regular
Century Original italic
Century Original bold
Century Schoolbook regular
Century Schoolbook italic
Century Schoolbook bold
Clarendon light
Clarendon medium
Clarendon demi bold
Clarendon bold
Concorde regular
Concorde italic
Concorde medium
Concorde medium italic
Concorde bold condensed
Cooper Black regular
Cooper Black italic
Cooper Black condensed
Ehrhardt regular
Ehrhardt italic
Ehrhardt demi bold
Ehrhardt demi bold italic
Eurostile regular
Eurostile italic
Eurostile bold
Firmin Didot regular
Firmin Didot bold

Frutiger 75
Frutiger 76
Futura light
Futura light oblique
Futura book
Futura book oblique
Futura medium
Futura medium oblique
Futura demi bold
Futura demi bold oblique
Futura bold
Futura bold oblique
Futura extra bold
Futura extra bold oblique
Futura light condensed
Futura medium condensed
Futura bold condensed

Futura extra bold condensed
Futura extra bold cond. oblique
Galliard regular
Galliard italic
Galliard bold
Galliard bold italic
Galliard black
Galliard black italic
Galliard ultra
Galliard ultra italic
Garamond Berthold regular
Garamond Berthold italic
Garamond Berthold italic Swash
Garamond Berthold medium
Garamond Berthold medium italic
Garamond Berthold bold
Garamond Stempel regular
Garamond Stempel italic
Garamond Stempel medium
Garamond Stempel medium italic
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Garamont Amsterdam italic
Garamont Amsterdam medium
Garamont Amsterdam med. italic
Garamont Haas regular
Garamont Haas italic
Gill Sans light
Gill Sans light italic
Gill Sans regular
Gill Sans regular italic
Gill Sans bold
Gill Sans bold italic
Gill Sans extra bold
Goudy bold
Goudy extra bold
Goudy heavy face
Goudy heavy face condensed
Goudy Catalogue regular
Goudy Catalogue italic
Goudy Old Style regular
Goudy Old Style italic
Helvetica ultra light
Helvetica ultra light italic
Helvetica light
Helvetica light italic
Helvetica regular
Helvetica regular italic
Helvetica medium
Helvetica medium italic
Helvetica bold
Helvetica bold italic
Helvetica light condensed
Helvetica medium condensed
Helvetica bold condensed
Helvetica light extended
Helvetica medium extended
Helvetica bold extended
Horley Old Style regular
Horley Old Style italic
Horley Old Style bold
Italian Old Style regular
Italian Old Style italic
Italian Old Style bold
Janson-Antiqua regular
Janson italic
Lightline Gothic
Madison regular
Madison italic
Madison medium
Madison bold
Mellor regular
Mellor italic
Mellor bold
Mellor bold condensed
News Gothic regular
News Gothic bold
Optima regular
Optima italic
Optima medium
Optima medium italic
Optima bold
Optima extra bold

Rockwell regular italic
Rockwell bold
Rockwell bold italic
Rockwell extra bold
Rockwell bold condensed
Sabon-Antiqua regular
Sabon italic
Sabon-Antiqua medium
Schneidler Initialen
Stymie light
Stymie light italic
Stymie medium
Stymie medium italic
Stymie bold
Stymie bold italic
Stymie black
Syntax regular
Syntax italic
Syntax medium
Syntax bold
Syntax extra bold
Times New Roman
Times italic
Times bold
Times bold italic
Times extra bold
Times extra bold italic
Times New Roman 327
Times 327 italic
Times 421 semi bold
Trump-Mediaeval regular
Trump-Mediaeval italic
Trump-Mediaeval bold
Trump-Mediaeval extra bold
Univers 45
Univers 46
Univers 55
Univers 56
Univers 65
Univers 66
Univers 75
Univers 76

Typographic Resource

AG Buch ultra light	AG Buch ultra light italic	AG Buch light	AG Buch light italic	AG Buch regular	AG Buch regular italic	AG Buch medium	AG Buch medium italic	AG Buch bold	AG Buch bold italic	AG Buch light condensed	AG Buch light condensed italic	AG Buch regular condensed	AG Buch medium condensed	AG Buch bold condensed	AG Old Face regular	AG Old Face medium	AG Old Face bold	Aldus-Buchschrift regular	Aldus-Buchschrift italic	Baskerville Berthold regular	Baskerville Berthold italic	Baskerville Berthold medium	Baskerville Berthold med. italic	Baskerville Berthold bold	Baskerville Book regular	Baskerville Book italic	Baskerville Book medium
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Rockwell

Rockwell regular italic	Rockwell bold	Rockwell bold italic	Rockwell extra bold	Rockwell bold condensed	Sabon-Antiqua regular	Sabon italic	Sabon-Antiqua medium	Schneidler Initialen	Stymie light	Stymie light italic	Stymie medium	Stymie medium italic	Stymie bold	Stymie bold italic	Stymie black	Syntax regular	Syntax italic	Syntax medium	Syntax bold	Syntax extra bold	Times New Roman	Times italic	Times bold	Times bold italic	Times extra bold	Times extra bold italic	Times New Roman 327	Times 327 italic	Times 421 semi bold	Trump-Mediaeval regular	Trump-Mediaeval italic	Trump-Mediaeval bold	Trump-Mediaeval extra bold	Univers 45	Univers 46	Univers 55	Univers 56	Univers 65	Univers 66	Univers 75	Univers 76
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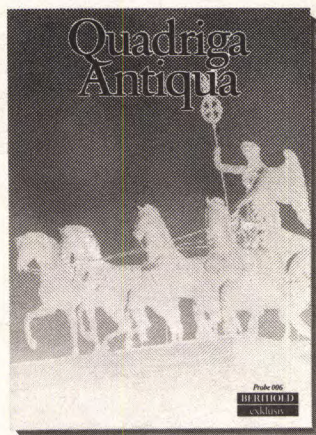
Univers 85
Univers 39
Univers 49
Univers 59
Univers 47
Univers 48
Univers 57
Univers 58
Univers 67
Univers 68
Univers 53
Univers 63
Univers 73
Univers 83
Vendôme regular
Vendôme italic
Vendôme medium
Vendôme medium italic
Vendôme extra bold
Walbaum Buch regular
Walbaum Buch italic
Walbaum Buch medium
Walbaum Buch medium italic
Walbaum Buch bold
Walbaum Buch bold italic
Walbaum Standard
Walbaum Standard italic
Walbaum Standard medium

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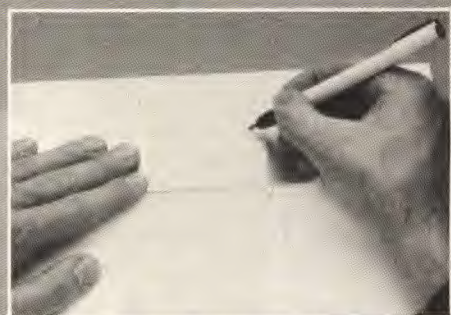
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Typography is modern in concept if it derives its design from its own laws . . . The utilization of the possibilities offered by the machine is characteristic and, for the purposes of historical development, essential to the techniques of today's productions. Thus, our modern printing products will, to a large extent, be commensurate with the latest machines; that is, they will have to be based on clarity, conciseness, and precision. The development of printing methods from setting the type by hand to setting it by machine was long and complicated; and the final and unequivocal adjustment to machine-set type will yet lead to greater tensions. The future form of typographical communication will be to a large extent dependent on the development of machine methods; *on the other hand, the development of typographical machines will, in some respect, be determined by a reorientation of typography*, which today is still largely influenced by handsetting. The typographical process is based on the effectiveness of visual relationships. Every age possesses its own visual forms and its own corresponding typography. A visual experience that allows itself to be articulated depends on light and dark contrasts or color contrasts . . . The old incunabula, and also even the first typographical works, made ample use of the contrasting effects of color and form (initials, multicolored lettering, colored illustrations). The widespread application of the printing process, the great demand for printed works, along with the economical and money-oriented utilization of paper, of the small format, of cast letters, of the single-color print, etc., have changed the vital, contrast-rich layouts of the old printed works into the generally quite monotonous gray of later books.

This monotone of our books has resulted in disadvantages: **first**, a visually clear articulation of the text has become more difficult to achieve, despite the significant possibilities for articulation offered by the paragraph indent; **second**, the reader tires much more easily than he would by looking at a layout built on contrasts of light and dark or contrast of color. Thus, the majority of our books today have come no further in their typographical, visual, synoptical form than the Gutenberg production, despite the technological transformation in their manufacture . . . The situation is much more favorable with newspapers, posters, and job printing, since typographical progress has been almost entirely devoted to this area.

All of today's known attempts at typographical reform consciously or unconsciously start with these facts. The monotony and the lack of contrast in modern books were . . . grasped intuitively, but the reaction to this was nothing but a retrospective demonstration. [These typographers] by the use of hand-set type . . . have produced curious effects, and have called attention to hitherto unknown charms of typographical material—such as lines, rules, circles, squares, crosses, etc. With

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Text:
Futura Light

these structures they "stuccoed"—with a purely craftlike mentality—illustrations, objects, figures, all very interesting because of their uniqueness. But on the whole they were far from influencing significantly any possible future development of typography. This will be left to those typographers who can not only grasp the developmental possibilities and the flexibility of typographical machines and materials, but who can also understand the larger horizon of today's visual experiences. Innovations (such as the wider distribution of photography, of film, and of photoengraving and electroplating techniques) have yielded a new, constantly developing creative basis also for typography. The invention of photogravure, its further development, the photographic typesetting machine, the use of advertising with light, the experience of the visual continuity of the cinema, the simultaneous effects of perceptual events (the city) all these make possible and all for an entirely new level in the field of the visual-typographical. The gray text will change into a colored picture book and will be understood as a continuous visual design (a coherent sequence of many individual pages). With the expansion of the reproduction technique . . . *all*, possibly even philosophical works, will be printed using the same means for illustrations . . .

Whereas typography, from Gutenberg up to the first posters, was merely a (necessary) intermediary link between the content of a message and the recipient, a new stage of development began with the first posters . . . One began to count on the fact that form, size, color, and arrangement of the typographical material (letters and signs) contain a strong visual impact. The organization of these possible visual effects gives a visual validity to the content of the message as well; this means that by means of printing the content is also being defined pictorially . . . This . . . is the essential task of visual typographical design.

What is necessary, for example, is a unitary type of lettering, without small and capital letters; letters unified not only in size but also in form . . . Of course, here one could also put up ideal demands which would go far beyond a modernization of our present-day type forms. Our lettering, aside from the very few phonetically derived symbols, is based on a time-honored convention. The origin of these signs is hard to ascertain today. They are very often no more than formal stylistic (or practical) modifications of traditional forms which are no longer recognizable. So, one will be able to speak of an actual reorganization of (printed) lettering only when this reorganization has been carried out in an objective, scientific manner. Perhaps on the basis of opto-phonetical experiments . . . The adoption of basic forms—such as the circle, square, and triangle—in the reform of lettering admittedly leads today to interesting formal, and even essential practical results. [Seen] from what is today still a Utopian point of view, they are,

however, not to be taken as the correct understanding of the problem. . . [It] is very likely that this kind of investigation will [lead] at first to the construction of automatic typewriting and typesetting machines working from dictation. But for the time being we do not even have a practical typeface of the right size that is clearly legible, has no individual peculiarities, is based on a functional, visual form, and has neither distortions nor curlicues. We have, on the other hand, good fonts of type that are sometimes suitable for labels and title pages . . . but when used in larger quantities they begin to "swim." The tensions that stem from contrasting visual effects are most thoroughly created by opposites: empty—full, light—dark, polychrome—monochrome, vertical—horizontal, upright—oblique, etc. These contrasts are primarily produced by means of the type (letters). Today, we seek to create the "style" for our works—not from borrowed requisites but out of this. . . typographical material. **There are [but] a few well-suited forms, [however] there are many ways of using them, a fact which contributes to the precision [and] clarity. . . of the visual image.** The whole field of the photoengraving techniques also belongs in this area. In order to bring typographical design into conformity with the purposes of typography, it might possibly be well even to use various line directions and the like (thus not just horizontal arrangements). The nature and the purpose of the communication (leaflet or poster) determine the manner and the use of the typographical material. Typographical signs (like points, lines, and other geometrical forms) can also be used to advantage. . . .

Laszlo Moholy-Nagy
Leipzig, 1926

Text:
New Aster Semi Bold
with Semi Bold Italic

Title:
Pegasus Bold

Pegasus
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Pegasus Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Pegasus Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Aster
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abcdefghijklmnopqrstuvwxyz 1234567890

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abcdefghijklmnopqrstuvwxyz 1234567890

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abcdefghijklmnopqrstuvwxyz 1234567890

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abcdefghijklmnopqrstuvwxyz 1234567890

New Aster Black Italic

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abcdefghijklmnopqrstuvwxyz 1234567890

Futura Light

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Futura Light Italic

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abcdefghijklmnopqrstuvwxyz 1234567890

Futura Medium

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abcdefghijklmnopqrstuvwxyz 1234567890

Futura Demi

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Jiffy

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 12345

ITC Weidemann Book

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abcdefghijklmnopqrstuvwxyz 1234567890

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ITC Weidemann Bold

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ITC Weidemann Bold Italic

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ITC Weidemann Black

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abcdefghijklmnopqrstuvwxyz 1234567890

ITC Weidemann Black Italic

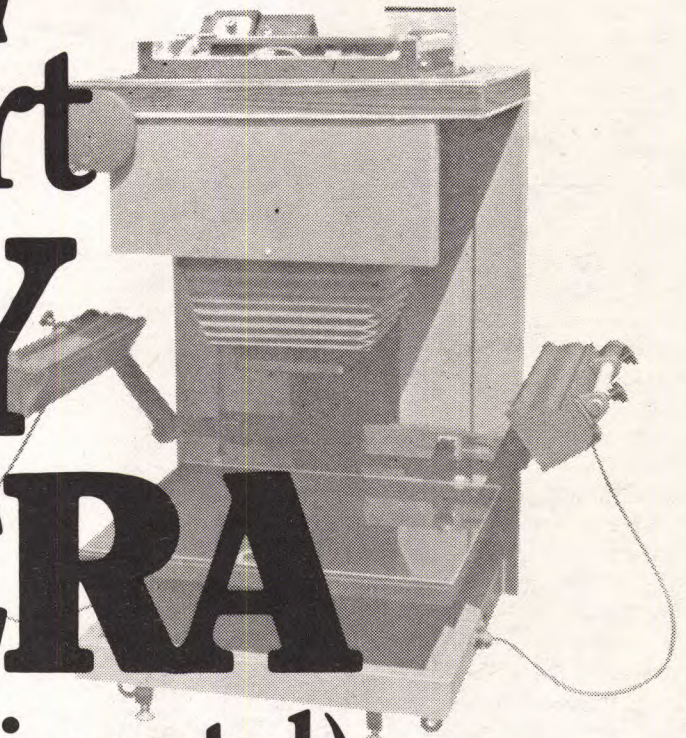
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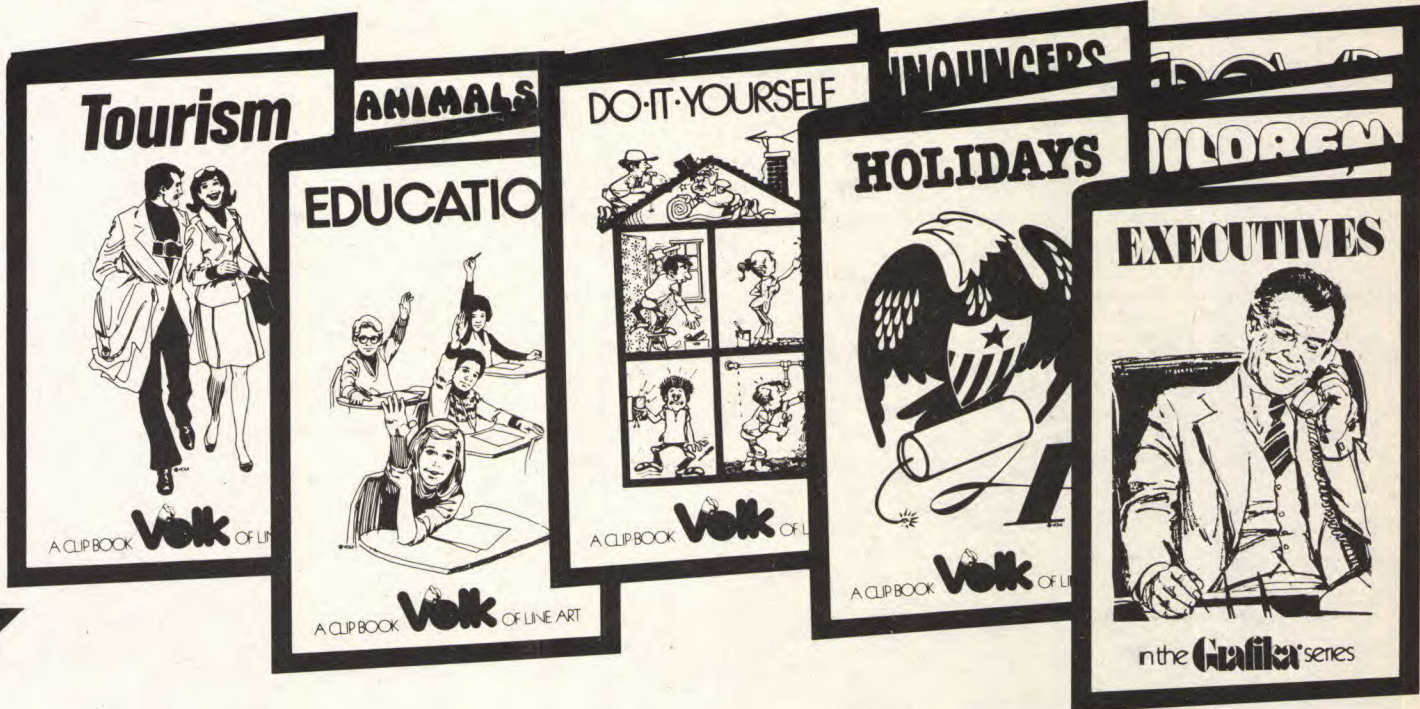
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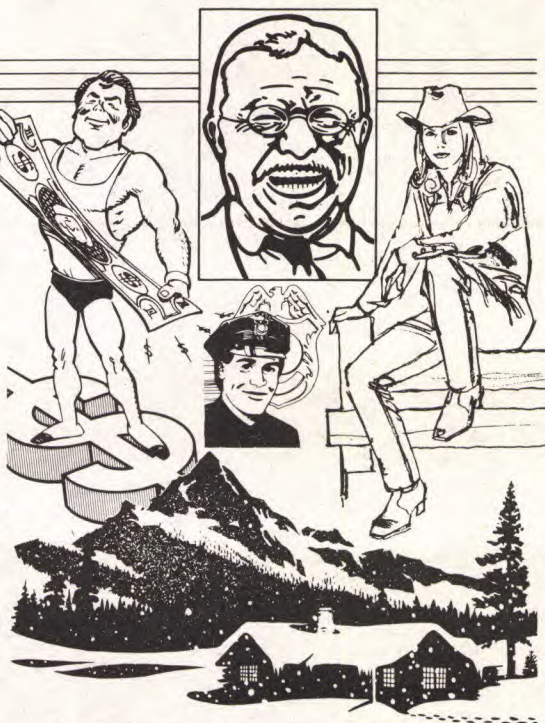
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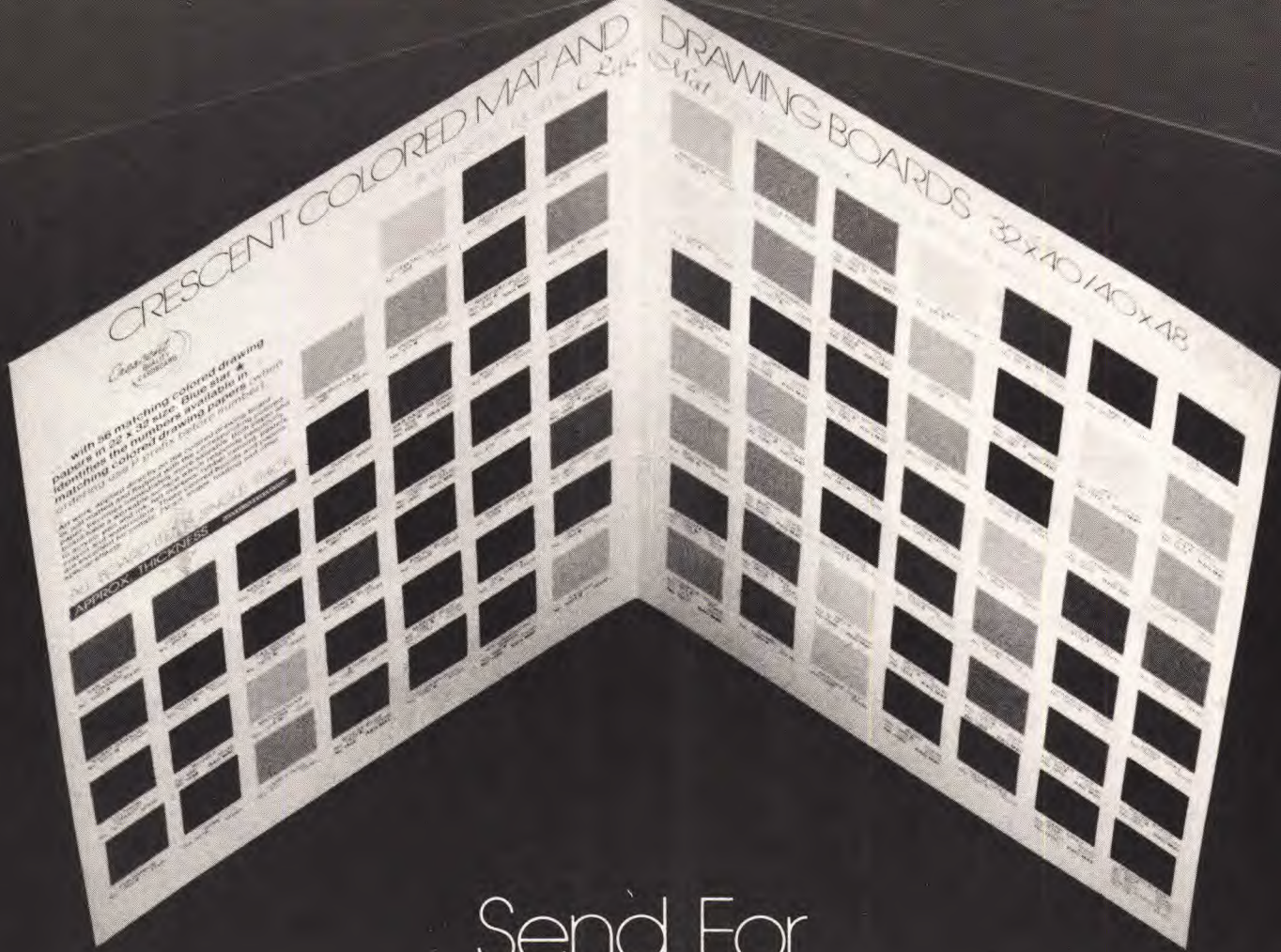
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Devanagari

Shown in Script DV 55

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East Europe

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English

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Maltese

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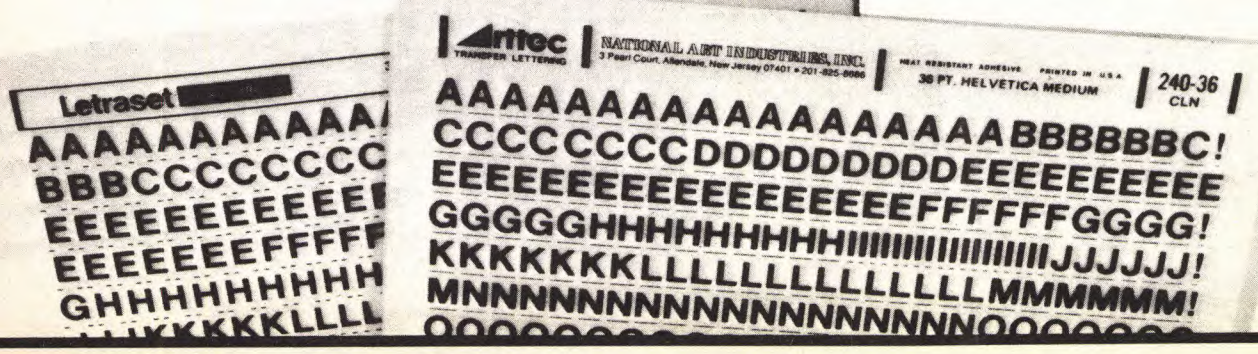
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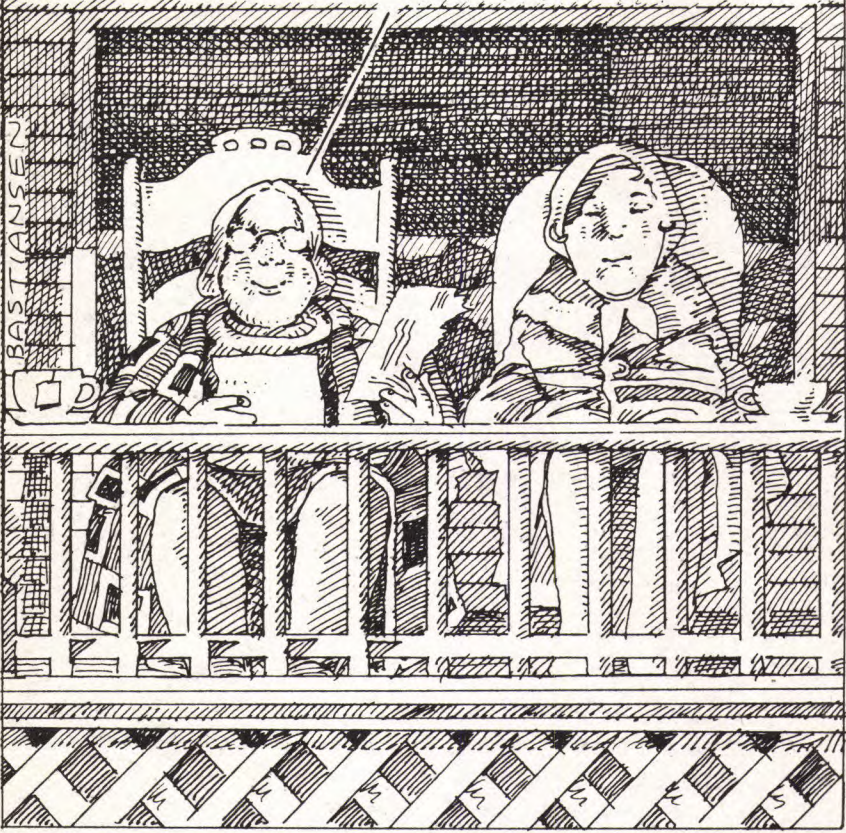


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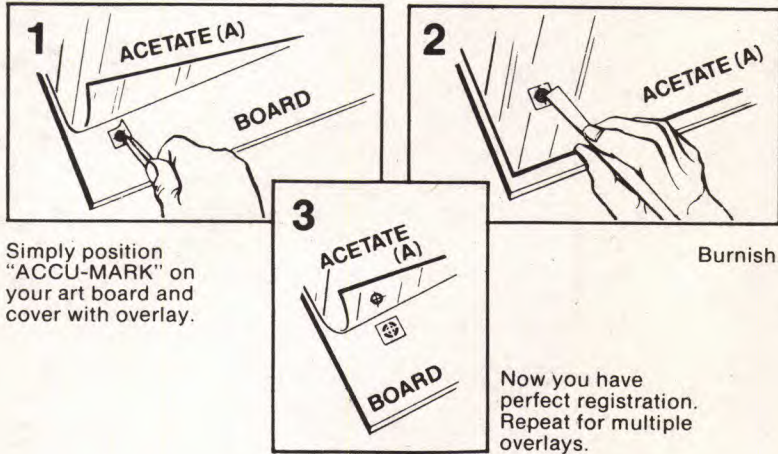
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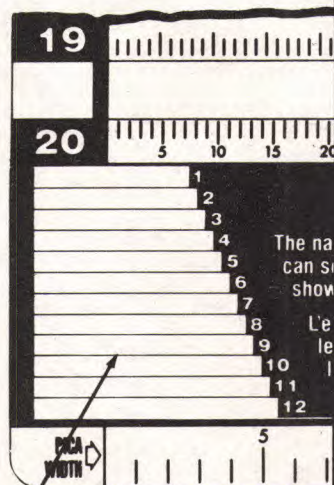
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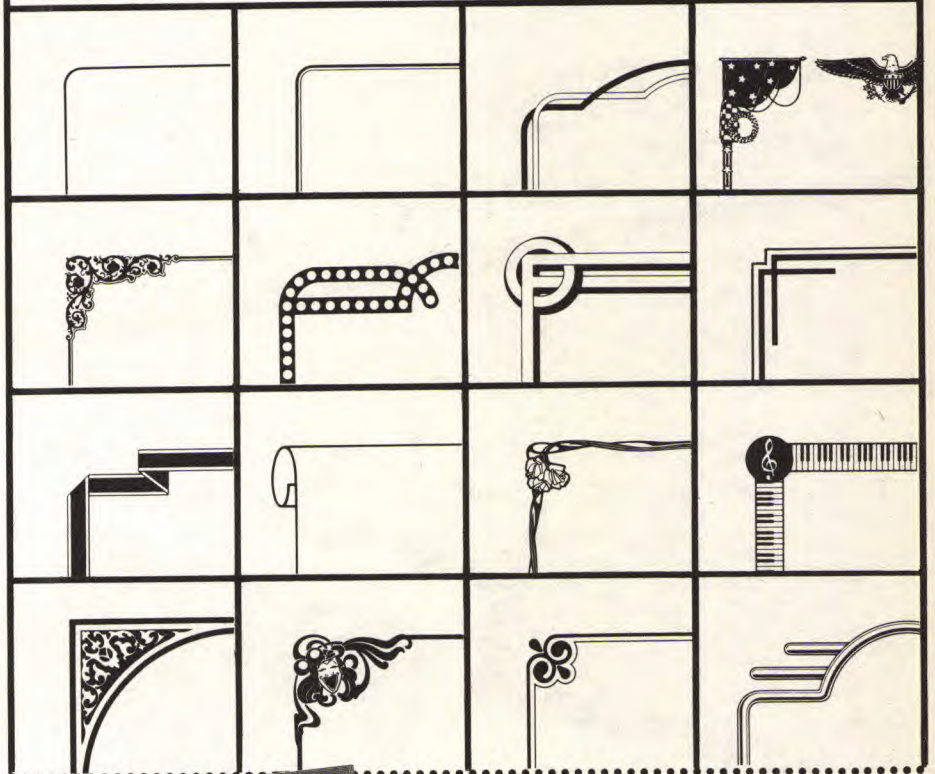


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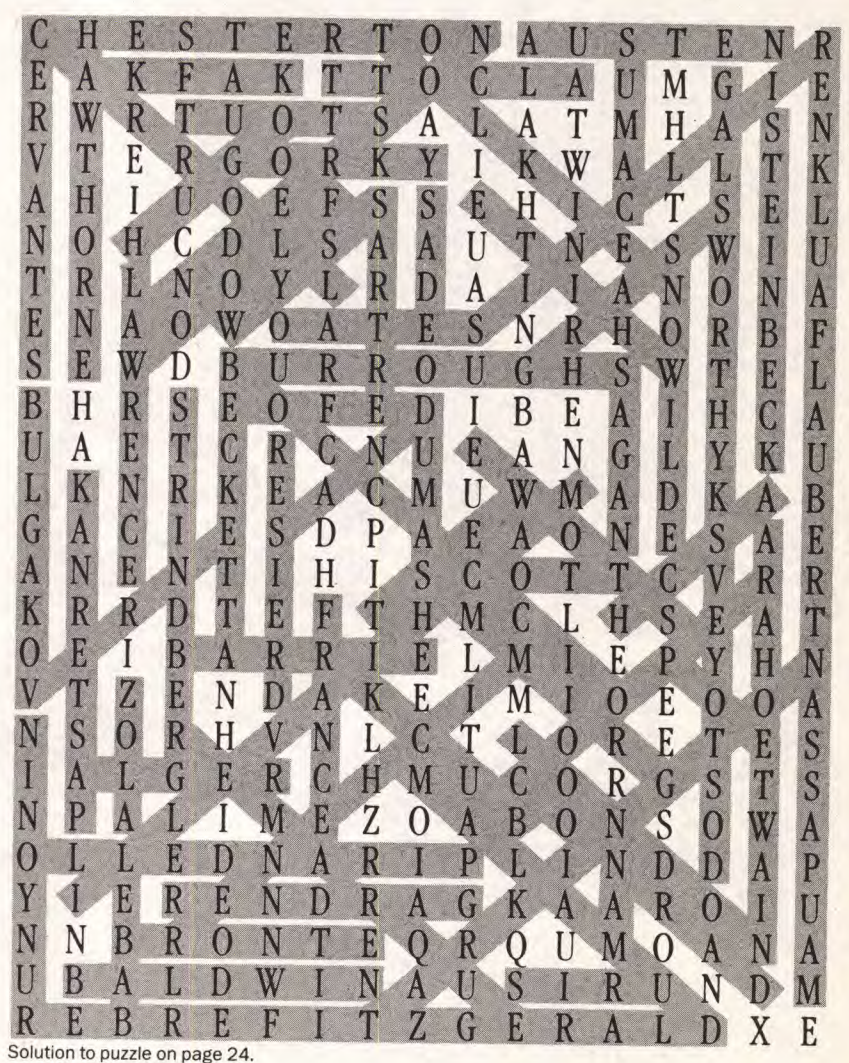
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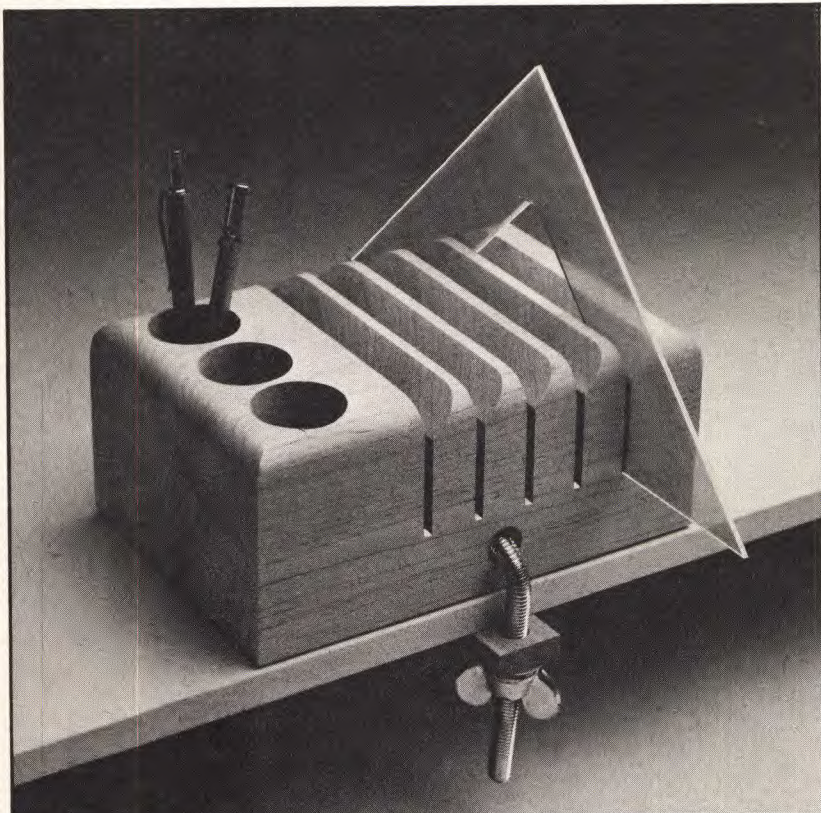
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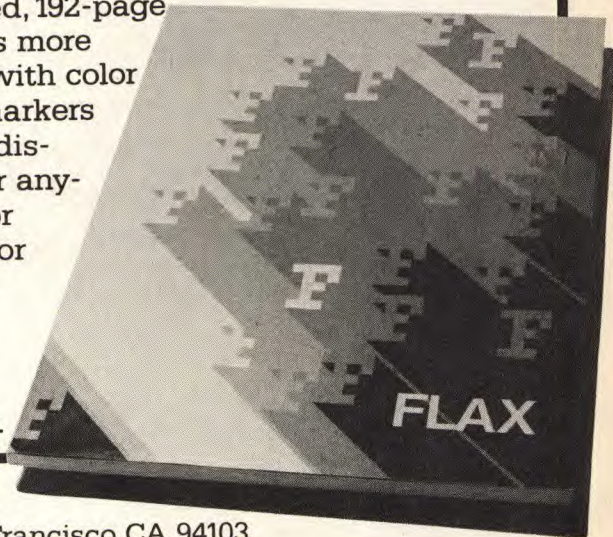


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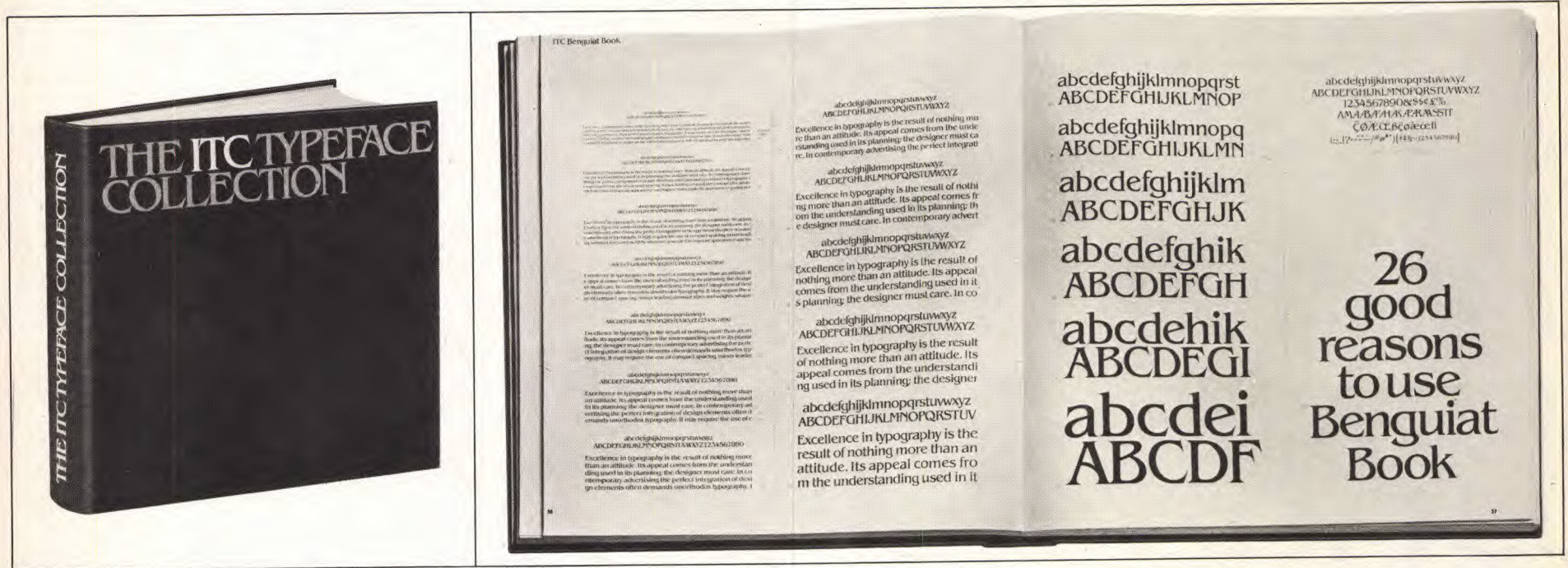
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typo

**December 14, 1983-
January 27, 1984**

"Typo &"

Originally exhibited in Prague, this exhibition represents a cross section of contemporary Czechoslovakian graphic design. 174 pieces by nine Czech graphic designers include book and magazine typography, posters, stationery, signage and type design.

Important Notice: The showing of "Typographica USSR, the Art of Lettering, Calligraphy and Type Design in the Soviet Union," scheduled for October 12 to December 2, has been postponed to a future date.

Continuing through December 2nd

The Fifth Annual Broadcast Designers Association Design Competition

Broadcast designers throughout the United States and Canada are represented in the fifth annual design competition of the Broadcast Designers Association. The exhibition includes 300 examples of outstanding video and print graphics, including posters, illustration, animation, set design, photography, promotional material and advertising.

February 8-March 30, 1984

STA 100

The sixth annual design competition sponsored by the Society of Typographic Arts in Chicago includes 100 examples of graphic design, package design, illustration and photography selected from more than 1700 entries submitted from throughout the United States.

Hours: 12:00 Noon-5:00 p.m.

Admission: Free

Open Monday-Friday

(Closed November 11, 23, 24, 25,

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January 2, 1984)

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